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OPERA IN CHICAGO ADVANCES DATE OF SEASON'S OPENING

Performances Beginning on Nov. 3 Will Be Continued Until Jan. 28, According to Announcement Made by Manager Johnson—Tour to Be More Extensive Than Usual—Conductors and Principal Singers Are Re-engaged—Change in Ballet Section Will Bring Several New Works and Introduce Dancers Hitherto Unseen in Western Center—Sixty Per Cent of Former Subscribers Enroll

CHICAGO, May 12.—Plans for an increasingly active season, because the Chicago Civic Opera Company is "in better shape and facing more favorable conditions than at any time in its history," were announced by Herbert M. Johnson, manager, prior to his leaving for a European holiday. The season will open earlier than usual. The premiere will be on Thursday evening, Nov. 3, and the local season will continue to Saturday evening, Jan. 28. The tour which follows will be more extended than has been the case of late years.

New artists for the coming season have not as yet been announced. There are many promising candidates, according to Mr. Johnson, including several Americans. Nearly all of this year's personnel has been re-engaged. An entire change will take place in the ballet section. Three or four spectacular ballets will be introduced, consisting of personalities new to Chicago audiences. This new section of the Company will have a European background, but the development of its organization will not reach a status permitting of definite announcements until the late summer, at

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HUGH ROSS ENGAGED TO CONDUCT SCHOLA

Permanent Appointment Announced by New York Society

Announcement is made by the Schola Cantorum of New York that Hugh Ross, who was guest conductor of its concert on March 30, has been engaged as the regular conductor and musical director of the organization. Mr. Ross will leave shortly for Europe, where he hopes to find new and interesting material for his next season's programs. He will return in time to begin rehearsing with the chorus in September.

Mr. Ross was born in 1898, at Langport, County of Somerset, England, and was educated at Clifton College, the Royal College of Music, London, and Oxford University. He was named first prize fellow of the Royal College of Organists at the age of seventeen. Mr.

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HERBERT M. JOHNSON

Manager of the Chicago Civic Opera Company, Who Announced Interesting New Projects and the Re-engagement of Artists for That Organization on the Eve of His Annual Sailing for Europe

Georg Schneevoigt Appointed to Lead Los Angeles Philharmonic Next Year

LOS ANGELES, May 21.—Georg Schneevoigt, Finnish conductor, has been appointed leader of the Los Angeles Philharmonic Orchestra, for next season, according to an announcement last week by W. A. Clark, founder and sole supporter of the organization. This appointment sets at rest rumors of other possible appointments, persisting since the close of the orchestra's eighth season, so successfully ended by Emil Oberhoffer after the sudden passing of Walter Henry Rothwell. Negotiations were carried on through George Leslie Smith, husband of Caroline E. Smith, manager of the orchestra. Mr. Smith is now in Europe.

Born fifty-five years ago in Finland, Mr. Schneevoigt first came into prominence as a cellist. He studied at the Helsingfors Conservatory, and later in Sondershausen, Leipsic, and under a State Scholarship, in Brussels and Dresden. He was teacher of cello at the Helsingfors Conservatory, and also a member of the Helsingfors Philharmonic Orchestra in the years 1894-9. His first engagement as an orchestral conductor was in Riga, after which he succeeded Felix Weingartner as leader of

the Kaim Orchestra in Munich, serving from 1904 to 1908. He later organized his own orchestra in Helsingfors; and has conducted in Stockholm, Paris, Christiania, Berlin, London, Leipsic, Amsterdam, Rome, Brussels and Zurich. He is at present one of the conductors of the Oslo Philharmonic, and he has won much success as conductor of the summer concerts at Scheveningen, the Dutch watering place.

This will not be Mr. Schneevoigt's first visit to America in professional capacity. He made a brief journey to

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Many Musicians Enter United States

WASHINGTON, May 18.—The Department of Labor announces that in the nine months from July 1, 1926, to March 31, 1927, of a total of 8878 professionals entering the United States from foreign countries, 481 were musicians and music instructors.

BACH FESTIVAL IS GOAL OF PILGRIMS IN BETHLEHEM, PA.

Twenty-first Observance of Two Days' Event Draws Large Throng of Music-Lovers to Hear Noted Chorus Under Dr. J. Fred Wolle—First Day Devoted to Performance of Six Motets—Mass in B Minor Makes Customary Closing Day's Program—Innovation Presented in Assignment of Solo Parts to Groups of the Choir

BETHLEHEM, PA., May 14.—With its tiers of white and black-garbed singers banked high in the choir of Packer Memorial Church again responding to the potent crooked forefinger of Dr. J. Fred Wolle, the twenty-first Bach Festival was concluded here this evening. The two days' session provided one of the most inspiring feasts of choral music to be heard annually in the United States. Again pilgrims were in attendance from many States, from Canada and European countries. Admission to the small ivy-covered church was at a premium and eagerly sought, with many standees on the final day and listeners braving rain outside to catch an echo of the performances from within the picturesque shrine.

The program this year brought two sessions of motets and chorales on the opening day, May 13, and on Saturday the customary performance of the monumental Mass in B Minor. An innovation in the latter work was the singing of the airs customarily allotted to soloists by the respective groups of the choir in unison—a procedure which is said to conform to that of the period in which Bach wrote. The accompaniments for the Mass were provided by an ensemble of forty players from the New

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PHILADELPHIA BOOKS FAMOUS CONDUCTORS

Monteux, Beecham and Reiner to Fill Stokowski's Place

Although no official announcement has been made, it is known that in the absence of Leopold Stokowski from the podium of the Philadelphia Orchestra next season, the organization will be conducted by Pierre Monteux, Sir Thomas Beecham and Fritz Reiner. Mr. Monteux will conduct the first half of the season, when he will be followed for a brief period by Sir Thomas, and Mr. Reiner will conclude the season.

Mr. Monteux is well known already in the United States, having been last heard as conductor of the Boston Symphony, with which he was associated for five years until replaced by Serge Koussevitzky in 1924. His first appearance in this country was made with the Dia-

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NINE LEADERS WILL GIVE LISTS IN BOWL

Hertz to Open Series on July 5—Special Nights Arranged

By Hal Davidson Crain

LOS ANGELES, May 14.—From the list of eighteen conductors who had expressed their willingness to come to conduct in Hollywood Bowl, nine have been chosen.

Alfred Hertz, conductor of the San Francisco Symphony and known as "Father of the Bowl Concerts," will open the season on July 5. Bruno Walter will conduct the first of four concerts on July 9; Vladimir Shavitch, conductor of the Syracuse Symphony, will lead three concerts, beginning July 21. Pierre Monteux will come for four concerts, beginning July 26. Ossip Gabrilowitsch, conductor of the Detroit Symphony, will lead concerts on Aug. 4 and 5, through the courtesy of Mr. and Mrs. Edward L. Doheny. Eugene Goossens will return for eight concerts, beginning Aug. 9. Adolf Tandler, conductor of the Los Angeles Little Symphony, will be the leader on "Viennese Night" on Aug. 6. Pietro Cimini, conductor of the Los Angeles Opera Association, will conduct an "Italian Night" on July 19. Modest Altschuler, conductor of the Glendale Symphony, will lead a "Russian Night" on Aug. 2.

Friday nights will be "soloists' nights." Artists announced are Elsa Alsen, soprano; Carmela Ponselle, mezzo-soprano; Ruth St. Denis and Ted Shawn; Olga Steeb and Tina Lerner, pianists, and Ernest Davis, tenor. The Los Angeles Oratorio Society, John Smallman, conductor, will be augmented to 500 voices on two occasions.

Space has been created to accommodate 800 more automobiles. The drive for the sale of subscription books, each containing forty admissions, will begin May 16.

Gusikoff and Mischakoff to Exchange Symphony First Desks

AS exclusively reported in MUSICAL AMERICA some time ago, the concertmaster of the Philadelphia Orchestra next season will be Mischa Mischakoff, at present occupying the same position with the New York Symphony. He will exchange places with Michel Gusikoff, concertmaster of the Philadelphia forces, who will take his place in New York. This was confirmed by the officers of the New York Symphony early this week.

Detroit Symphony Auctions Boxes and Chooses Board

DETROIT, May 14.—The annual auction sale of boxes for the Detroit Symphony concerts on Thursday evenings was held in the Hotel Statler on Monday, May 2. The sale totaled \$29,650, the boxes ranging in price from \$1000 to \$2000. Those bringing the latter were bought by Mr. and Mrs. William H. Murphy, Mr. and Mrs. Edsel Ford and Mr. and Mrs. Hugh Dillman. The occupants of the horseshoe will be the same as last season, with Mrs. Ossip Gabrilowitsch at the right end and Mr. and Mrs. William H. Murphy at the left. Preceding the auction, the annual meeting was held, and the following were elected to the board: Jerome H. Remick, Edwin S. Barbour, Ralph H. Booth, Walter O. Briggs, Leo M. Butzel, Harvey J. Campbell, Roy D. Chapin, Richard Cohn, Hugh Dillman, Mrs. Hugh Dillman, D. Dwight Douglas, Rev. Chester B. Emerson, Henry T. Ewald, Fred J. Fisher, Charles T. Fisher, John B. Ford, Rabbi Leo M. Franklin, Paul R. Gray, Julius H. Haass, Floyd G. Hitchcock, Charles H. Hodges, Charles A. Hughes, William J. Kennedy, Charles F. Kettering, William G. Lerchen, Sidney T. Miller, C. Hayward Murphy, Dr. Fred T. Murphy, William H. Murphy, Truman H. Newberry, Harry V. Popeney, Charles B. Warren, Jefferson B. Webb and Arthur W. Winter. M. McD. F.

Schneevoigt to Lead Los Angeles Men



GEORG SCHNEEVOIGT

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the United States and appeared as guest conductor in two concerts with the Boston Symphony in its home city in March, 1924. At that time his conducting was appraised as of strongly emotional quality with a predilection for orchestral color.

Mr. Schneevoigt will arrive in Los

Angeles in September, beginning rehearsals at once for the opening concert of the season on Oct. 23. The new leader is reputed to be not only an excellent drill master, but is regarded highly for his dynamic readings of the great masterpieces, especially of the German and Russian schools.

HAL DAVIDSON CRAIN.

MORE COAST OPERA STARS ARE ENGAGED

Further Details Given Out Regarding Season in San Francisco

By Marjory M. Fisher

SAN FRANCISCO, May 14.—Robert I. Bentley, president of the San Francisco Opera Association, has returned from an extensive European trip and was tendered a special luncheon by the board of governors of the Association on May 5, when further details regarding the forthcoming opera season were given to the public.

The season will open on Sept. 15 and close on Oct. 2. It will include twelve performances under the general direction of Gaetano Merola. "Turandot" will be sung with Anna Roselle, who created the soprano rôle in Vienna, Dresden, and Berlin.

"Tristan und Isolde" will be given under the direction of Alfred Hertz, as previously announced. The cast will include Elsa Allen and Rudolf Laubenthal. The scenery is now being painted by Fritz Kraencke.

Lawrence Tibbett has been engaged to sing in "The Jest," and in "Falstaff." Antonio Scotti will sing in both of these operas and will also appear as *Scarpia* in "Tosca."

Giovanni Martinelli, last heard here three seasons ago, Mario Chamlee, Armand Tokatyan, Pasquale Amato, Millo Picco, Louis D'Angelo and Lodovico Oliviero are among the other male singers engaged.

Lucrezia Bori will make her Coast opera debut with the company, singing *Mimi*, *Nedda*, *Juliet*, and *Manon Lescaut*.

Francesca Peralta, a San Francisco singer, is to appear, and Austin Sperry, resident baritone, will make his operatic debut. Ina Bourskaya, Katherine Seymour, Angelo Bada, Ezio Pinza, Désiré Defrère, Katherine Meisle, Myrtle Claire Donnelly and Elinor Marlo will also contribute to the season.

Thirteen Operas Announced for Los Angeles

LOS ANGELES, May 14.—Plans for the opera season in October are moving apace. The subscription series of eleven performances will bring twelve operas, with "Aida," coming outside the regular series. The other operas on the list are "Romeo and Juliet," "Tristan und Isolde," "Turandot," "Manon Lescaut," "Falstaff," "The Jest," "La Bohème," "Tosca," "Carmen," "Il Trovatore," "Pagliacci" and "Cavalleria Rusticana." Among the principal singers will be Elsa Alsen, Lucrezia Bori, Anne Roselle, Ina Bourskaya, Pasquale Amato, Marion Chamlee, Lawrence Tibbett, Giovanni Martinelli and Antonio Scotti. The chorus is being rehearsed several times a week by Giacomo Spadoni, chorus master of the Chicago Opera Association. Pietro Cimini, formerly conductor with the Chicago Company for five years, and now a resident in Los Angeles, will be the principal conductor.

HAL DAVIDSON CRAIN.

Sioux City Musician Wins Scribner Award

SIoux CITY, IOWA, May 14.—Opal Ballard, pianist of this city, has been awarded a prize of \$150 by *Scribner's Magazine* for first place in a contest conducted recently by the General Federation of Women's Clubs through *Scribner's* "Club Corner." The award was made for the best list of 100 phonograph records of music by American composers.

Claire Dux Files Citizenship Application

CHICAGO, May 14.—Claire Dux, soprano, (Mrs. Charles Swift) has filed final citizenship applications, presenting them in Federal Court on May 4. Miss Dux stated that she was born in Poland and came to the United States in 1925.

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SINGERS TO BENEFIT BY NAUMBURG AWARD

Memorial Foundation Will Extend Scope to Aid Students

The Walter W. Naumburg Musical Foundation, which provides debut recitals every season in New York City for a limited number of young artists, announces that in the future its activities, which up to the present have been confined to violinists, pianists and cellists, will be extended to include singers. The Foundation was established two years ago by Walter W. Naumburg, in memory of his father, the late Elkan Naumburg, for many years prominent as a patron of music. The announcement continues:

"Realizing the difficulties that confront the young musical artist after his education is completed, Mr. Naumburg decided that his memorial take the form of giving a helping hand to some of the most brilliantly talented young musicians, assisting them to begin their professional life under the most favorable auspices. Funds were set aside in the form of a Foundation, the income from which will be used for this purpose in perpetuity. The directors of the Foundation are Rubin Goldmark, Hugo Grunwald, Ernest Hutcheson, Alexander Lambert, Walter W. Naumburg, Elsie M. B. Naumburg, Willem Willeke.

"The National Music League has conducted the preliminary auditions each year since the establishment of the Naumburg Foundation and has submitted to the final committee those young artists whom it deemed worthy of such an opportunity. The final committee has then selected the beneficiaries from among these preliminary winners.

"The first season, 1925, the contest was limited to piano and violin, the final committee consisting of Alexander Lambert, chairman, Harold Bauer, Leopold Godowsky and Efreim Zimbalist. No pianist was chosen that year, but recitals were given to three young violinists, Bernard Ocko, Catherine Wade-Smith and Adelina Masino.

"For the second year, 1926, the contest was extended to include cellists. The final committee consisted of Mr. Lambert, chairman, Mischa Elman and Benno Moiseiwitsch. The winners were Margaret Hamilton and Sonia Skalka, pianists, and Phyllis Kraeuter, cellist." Winners in auditions for the third season have recently been announced.

Anna Case to Replace Mary Lewis at North Shore Festival

CHICAGO, May 14.—Mary Lewis' honeymoon in Europe has necessitated a change in the personnel of singers at the North Shore Music Festival in Evanston the latter part of this month. Miss Lewis was to have appeared on the closing program, May 28, as co-artist with Lawrence Tibbett. Her place will be taken by Anna Case. Other artists announced are Florence Austral and Louise Loring, sopranos; Sophie Braslau and Doris Doe, contraltos; Edward Johnson and Paul Althouse, tenors; Horace Stevens, baritone, and Mischa Levitzki, pianist.

Gadski to Return to Concert Stage in America

Johanna Gadski, for many years a leading soprano of the Metropolitan Opera, will return to the American concert stage next season and will make a Coast to Coast tour under S. Hurok's management, it is announced. Mme. Gadski's last local appearance was at a Town Hall recital in 1924. Her new season will open with a New York recital on Oct. 20.

Night of Opera Given in Indianapolis

INDIANAPOLIS, May 14.—A night of opera, singers appearing in costume, was the program offered by Helen Warum Chappell and the Chansonnette Club in the Little Theater on May 5. The program was made up of solos, choruses and ensemble numbers from "Manon," "Il Trovatore," "Madama Butterfly," "Iolanthe" and "Mirella." P. S.

Handel's "Julius Caesar" Sung for First Time in America

Performance Under Auspices of Music Department of Smith College Believed First in This Country in Stage Form of Any of Once-Popular Operas of This Master—Werner Josten Conducts Representation in Which Anachronisms of King George's Time Are Preserved—Score Contains Many Beauties, Both as to Melodies and Details of Orchestration—Complications of Plot and Lack of Variety in Style Possible Bars to Success in Current Repertoire, Though Berlin Has Given Contrary Example



Photo by Eric Stahlberg

PARTICIPANTS IN OPERA AT SMITH COLLEGE, NORTHAMPTON

Left, Marie Milliette as "Cornelia"; Karl B. Ullman, "Achillas"; Walter Marsh, "Ptolemaeus," and Oliver Stewart, "Sextus." Right: Postley Sinclair, "Caesar"; Mrs. Werner Josten, "Cleopatra," and Roy Dickinson Welch, "Nireus." Inset, Ruth Larkin, "Court Dancer"

By OSCAR THOMPSON



NORTHAMPTON, MASS., May 14.—Not the days of Imperial Rome but those of the imperious periwig of George Frederick Handel, and of that other George who was no master-musician but merely the King of England, were given fleeting currency at the Academy of Music here tonight when the opera, "Julius Caesar," was accorded what is assumed to have been its first American performance. Quite possibly it was also the first performance in America in stage form of any one of the forty-odd Handel operas.

Research might prove the contrary, but available reference works are conspicuously mute on the subject of Handel opera in this country. Oscar G. Sonneck's "Early Opera in America," dealing with the Colonial period when these works were in their heyday in England, dutifully chronicles the arrival of the burlesque which was intended to caricature Handel's works, the delectable "Beggars' Opera" of Gay, but it gives no hint of any Handelian rival having preceded or followed it. Julius Mattfeld's "Hundred Years of Grand Opera in New York," which begins at about the time of the coming of Garcia, mentions only the Pastoral Serenata "Acis and Galatea," which had what might be termed an operatic performance under the title of "The Fiend of Mt. Etna" at the Park Theater in 1842. The old New Orleans opera seems to have experimented at least once with almost every other great name in opera except Handel's.

It was not surprising, therefore, to find a considerable group of music pilgrims from New York and other cities within convenient reach of Northampton, in attendance upon tonight's long-deferred American premiere. Among these were newspaper writers and perhaps others who had heard a Handel opera or two in Germany since 1920, when Oscar Hagen applied his artistic pulmotor to "Rodelinda," and then brought the breath of life back to "Otto" and this self-same "Giulio Cesare." Others remembered with satisfaction that they were present a year ago for a similar devoir to Monteverdi, when "The Coronation of Poppaea" was given at Northampton. Some, no doubt, were impelled by motives of rue over having

permitted the opportunity to hear "Poppaea" to escape them amid the distractions of a cluttered season.

Like the Monteverdi work, "Julius Caesar" was given under the auspices of the Department of Music of Smith

College, with Werner Josten conducting and Oliver Larkin in the capacity of producer. Tonight's cast follows:



Werner Josten

College, with Werner Josten conducting and Oliver Larkin in the capacity of producer.

Tonight's cast follows:

Julius Caesar.....Postley Sinclair
Cornelia, Pompey's wife...Marie Milliette
Sextus Pompey, her son...Oliver Stewart
Achillas, counselor to Ptolemaeus, Karl B. Ullman
Cleopatra, sister of Ptolemaeus, Margaret Josten
Nireus, Cleopatra's major domo, Roy Dickinson Welch
Ptolemaeus, king of Egypt, Walter Marsh
Court Dancer.....Ruth Larkin

There was also a divertissement, "The Faithful Shepherd," to music by Jean Philippe Rameau, with the following principals:

Shepherd.....Ethel Lyman
Shepherdess.....Grace Donovan

With a cast of faculty or student singers, an orchestra that included past or present members of the school, and with the usual difficulties attendant upon the production of opera anywhere except in the established lyric theaters, it would have been fantastic to expect a highly finished or even a vocally adequate performance. But what enterprise, earnestness and faithfulness to the task could accomplish was accomplished, and Mr. Josten and his associ-

ates have every reason to feel that their labors were not in vain. The heartiness of tonight's applause left no doubt as to the pleasure with which this revenant of the times of Addison and "The Spectator" was received.

One of the happy touches of tonight's performance was its purposeful adherence to the costumed anachronisms of Handel's day. Old prints, such as those in Streatfield's "Handel," as well as the Tiepolo painting which the producer was said to have taken as a model, show that artists and stage folk of the times had only the quaintest notions as to feminine attire in the preceding centuries. They had some idea as to what a Roman emperor might be expected to wear; but a Cleopatra or a Dido was more than likely to appear in something like the mode of the Hanoverian ladies-in-waiting. Tonight's stage pictures were given the benefit of this droll clash of periods; the Centurion of the Legions showed no surprise at the feminine frigates that sailed majestically his way, and Caesar was not amazed that his Queen of Egypt should be powdered and furbelowed as the courtliest of these high-sailing dames.

More than two hundred years have passed since "Giulio Cesare," sung in Italian, with the fabulous evirato, the idolized Senesino, in the title rôle, was first produced at the Academy in London, Feb. 20, 1724. It marked the return of Handel to his own particular form of "the grand manner," after a period in which he had allowed the success of his rival, Bononcini, to influence him in the direction of lighter, more frivolous works. Inevitably the lines of John Byrom come back at any fresh mention of the Bononcini Handel rivalry:

"Some say, compared to Bononcini,
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle.
Strange, all this difference should be
'Twixt Tweedle-dum and Tweedle-dee!"

It is a curious commentary that a piece of topical doggerel should have kept its currency during at least a century and a half in which the music that was the cause of the controversy thus ridiculed was left to gather dust, superb though much of it was, and still is.

"Giulio Cesare" was not at the outset a great success like "Tamerlane," which followed it. With the latter, Bononcini's star began to descend. Moreover, "Tamerlane" brought back the interest of King George, who, to quote Flower, had become "a fackless abandoné." The advent of a tremendously popular new

singer, Borosini, was one of the reasons for the success of the later work. So, too, was the musical climax which Handel built in it, then something new in opera. "Tamerlane," which was written in twenty days, a feat almost rivaling that of Rossini in lucubrating the "Barber of Seville" in a fortnight, sent its audiences weeping into the street and held the theater all autumn. But "Julius Caesar" came at a moment when anti-German sentiment was strong, and when Handel was being derided along with the King. There were several untoward incidents which greatly amused the gay bloods of the day, but did not increase the popularity of the opera, as when the strutting Senesino, the hero of heroes, having just thundered forth that "Caesar has no fear" was hit by a piece of falling scenery and was so terrified that he fell on his knees and sobbed pitifully before a guffawing throng. At about the same time, the famous singer had his quarrel with Anastasia Robinson, another member of the company, and was horsewhipped by Lord Peterborough. Yet Senesino, it has been written, was never heard to better advantage. As Newman Flower phrases it, "Handel had given him music that would have made fame for a gutter singer with a good voice." He unquestionably triumphed with the noble recitative, "Alma del gran Pompeo," but created no such furore as Borosini did in "Tamerlane."

Today, we can only conjecture as to what such a voice was like, and doubtless the substitution for the artificial soprano of a bass, in the rôle of Caesar, as completely alters the sound and character of Handel's music as would the use of a 'cello to play a melody written for an oboe. That the voices of the castrati achieved a marvelous flexibility and perfection of vocal technic can be regarded as proved by the character of the music written for them; but that they had the emotional appeal which, it seems, they must have had, from the furore they created, remains a little baffling to those who can only accept the historical facts. As Gay wrote to Swift in 1723, "There's nobody allowed to say 'I sing,' but an eunuch or an Italian woman." Byrom, in ridiculing opera, characterized the tone of these singers as "The shrill celestial whine of gentle eunuchs."

Popular as were the Handel operas in their shining hour, they had disappeared from the current repertory within twenty-five years after his death. With them vanished the operatic evirato.

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Handel Opera Has Long-Delayed American Première

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Senesino, for a glimpse of whom ladies of title waited clandestinely at the stage door, retired considerably earlier to a castle in Italy, purchased with his savings, and there whiled away his remaining years as a rich epicure who deigned to honor the nobility by occasionally singing duets with the fairest of their fair.

IN returning to his own gods in "Julius Caesar," Handel wrote music of a solidity and strength, a vitality and vigor beyond the possibilities of the lesser Bononcini, whom he had imitated in "Otto" and "Flavia."

Listened to tonight, with not a few excisions and several substitutions to diminish the ruggedness of the score, and with the title part assigned to an antipodal type of voice, the music retained these sturdy qualities. The Handel of "Julius Caesar" might be described as a bridge between Bach and Mozart. The listener feels that, on the one hand, if Handel had remained in Germany he would have written Passions and Masses and become a giant of counterpoint; on the other, that if he had settled permanently in Italy he would have been the graceful melodist beyond compare.

The first phrases of the Overture tonight attuned the ear for beauty of sheer tune, matched with ingenuity of writing and charm of scoring. The recitatives made an immediate effect, not only because of their noble contour, but by reason of the pedal-point accompaniment which is a distinctive detail of Handel's treatment of musical dialogue. The always-famous Monologue of Caesar over his dead rival is not more convincing music than the Scena which in the original Italian begins "Dall' Ondo periglio," with its alternations of recitativo and arioso. Cleopatra has more than one beautiful air; so, too, Cornelia, but in tonight's performance, for reasons pertaining to the voice of the singer cast for this part, two numbers of similar character from "Ottone,"



WHEN THE HANDEL OPERAS HAD THEIR HEYDAY

Senesino, Cuzzoni and Berenstadt, from an Old Print Reproduced in Streateld's "Handel." The Costumes Illustrate the Clash of Periods Imitated in the Northampton Performance of "Julius Caesar"

with words so adapted to meet the dramatic situation, were substituted in the latter instance. A contretemps concerning which most of those in the audience probably remained in ignorance, cut short a Scena of Sextus, the curtain being rung down by mistake when the singer had only fairly launched upon his most important air. Conductor Josten succeeded in stopping his orchestra without the unintended close being made too obvious.

Undoubtedly there is a certain monotony in the type of melody of this work. For the most part, the pace is either a slow Adagio, or of bravura rapidity. Either there is the languishment of the Sarabande or the fire of an accelerated allegro. On the one hand is the stately

court processional, on the other, the headlong plunge of that type of musical subject familiar in the fugal writing of the time.

There are felicities beyond counting in the use of the instruments, as was apparent tonight in spite of omissions and substitutions. Use was made of the now familiar denatured piano in imitation of the harpsichord. What the viola da gama and the theorbo would have added to the effect may only be surmised. Perhaps they were a source of weakness rather than of strength. But certainly it was a pity to be without the horn parts which were regarded as something very unusual when "Julius Caesar" was first presented. A detail of par-

ticular charm, though the balance tonight was not what could have been wished, was the playing of antiphonal orchestras—one in the pit, the other behind the scenes—in the music that has been described as "The Vision of Parnassus."

The scoring often has the exquisite texture of chamber music, with the instruments playing obbligato parts or adding contrapuntal voices, rather than supporting the singers in the manner of any of the later writers of opera. One suspects the beauty of these effects would be largely lost in a larger house, though the thirty-five performances accorded "Julius Caesar" in one season at the Berlin Opera, since its recent revival there, lift a cautionary finger.

Whether this or another of the Handel operas might have anything like the Berlin success at the Metropolitan remains sheer conjecture, with the strongest argument in the negative the undramatic and tediously complicated nature of the Handel librettos. "Julius Caesar" makes scant use of its chorus—though the ensemble that ends the opera must be regarded as a very fine one—and its solo airs and duets follow one another not very differently than those of a typical oratorio. In justice to the text, however, it must be admitted that when the work is sung in English, as it was tonight, the complications of plot and counter-plot are not so utterly unfathomable as the reading of a summary tends to make one believe. Conceivably, a highly stylized performance, in which the very opposite of realism was striven for, with an exaggeration of anachronisms and of the obtrusions of the manners of an alien age, might give such a work the necessary filip.

Be that as it may, the world can little afford to entirely surrender a musical heritage of such beauty, and if the fates decree that the Handel operas are to be heard only in such surroundings as those at Northampton, there is all the more reason for gratitude that enterprising spirits like Werner Josten are with us, to see that there is musician-ship and taste in what is undertaken as well as sincerity and good intent.

MAY FESTIVAL IS LIKED IN INDIANOLA

"Elijah" and Guest Artists Are Features of Week in Iowa

By Loren C. Talbot

INDIANOLA, IOWA, May 14.—The annual May Music Festival held by the Simpson College Conservatory, of which Herbert A. Harvey is dean, came to a successful close on Friday night, May 6, with a concert by the Barrère Little Symphony of New York. In point of attendance and performance the festival was one of the best ever presented by the Conservatory.



Herbert A. Harvey

The festival opened with "Elijah," with Helen Protheroe singing the sopranoes' solos; Genevieve Wheat-Baal, as the contralto soloist; Clare John Thomas, tenor, and Rollin Pease, bass. A chorus of 150 was from the Conservatory.

On Tuesday, May 3, the Simpson College Orchestra, conducted by Dean Harvey, gave a concert. Assisting were Lester Spring, bass, head of the vocal department of Simpson, and Charlotte Phillips, a student violinist. This program contained the "Egmont" Overture by Beethoven, and the "Nutcracker" Suite of Tchaikovsky.

The Simpson College Madrigal Club gave the third concert, assisted by Harry Farman, violinist. The latter was given an ovation by a capacity audience.

One of the most pleasing programs of the week was that given by George Liebling, pianist. His numbers included

two written by himself. These were particularly well received.

The closing concert was by the New York Little Symphony, which was greeted by a capacity house. This being the second appearance of these artists in Indianola at a music festival. All the programs were given in the Simpson College gymnasium.

Engles Announces Summer Plans of Artists

George Engles, announcing the plans of his artists, says that Ernestine Schumann Heink, Paul Kochanski and Emilio de Gogorza will be abroad this summer. Mme. Schumann Heink, will sail on the Albert Ballin May 26 for Germany where she will attend the wedding of her granddaughter. Mr. Kochanski sailed on the Columbus, May 17, and will spend a considerable part of the summer in Spain, where he will as usual play before the king and queen. Mr. de Gogorza will go to Paris on the Mauretania, May 25. Three other artists, Ignace Jan Paderewski, Jascha Heifetz and Ignaz Friedman are now concertizing in Australia. Mr. Paderewski will return to this country early in July and will spend some time at his home in California. Messrs. Heifetz and Friedman will return in the fall, and will immediately start on tours.

One-Armed Viennese Pianist Announced to Tour America

PAUL WITTGENSTEIN, the one-armed Viennese pianist, who came into prominence several years ago when Richard Strauss wrote a Concerto especially to his order, is reported in European dispatches to have been engaged for a tour of America. The visit, states the Berlin *Signale*, will be made in November and December, 1928. Wittgenstein is expected to appear with leading American orchestras in a second novelty composed for him by Strauss, a work for piano and orchestra under the title, "Procession of Panathénées."

COMPOSITION PRIZES OFFERED TO NEGROES

Five Types of Writing Are Specified in Awards Totalling \$1000

PHILADELPHIA, May 14. — Rodman Wanamaker has offered \$1000 in cash prizes to composers of the Negro race for music in several classifications, the contest to close June 1. The offer is made through the Robert Curtis Ogden Association of the John Wanamaker Store, an organization composed of Negro employees banded together for educational, social and artistic development. The Association is named after the late Robert Curtis Ogden, formerly a partner of John Wanamaker, who was especially interested in the progress of the Negro race.

The National Association of Negro Musicians, Inc., is co-operating in the work. The prizes are divided into five groups of five prizes each. The first prize in each of the five classifications is \$100; the second, \$50; the third, \$25; the fourth, \$15 and the fifth, \$10.

The five types of composition specified are as follows:

(1) A "Hymn of Freedom," to be a chorus in four or more parts, and either for chorus unaccompanied or with piano or orchestral accompaniment.

(2) A "Love Song," which may be a song for any voice with piano or orchestral accompaniment, or may be an instrumental number for solo instrument with accompaniment for piano or orchestra.

(3) A "Lullaby," which may be in the form of a spiritual, and may be either an old melody with a new harmonization or an original composition. This, also, as in the case of the "Love Song," may be either vocal or instrumental, but if vocal it must be for one voice and not a concerted number.

(4) A "Prestidigitation," a rhythmic step which may a jig, dance or scherzo in any musical form for piano, band or orchestra, but in any event, a very lively tune.

(5) Melodies and motifs of synchronous effects, that is, two or more melodies, either old ones or original ones, worked together at the same time in the composition; a theme or melody with variations or elaborations in free form.

All compositions must be in the hands of the Robert Curtis Ogden Association not later than midnight of June 1. The names of the judges will then be made public. The winners will be announced at the annual convention of the National Association of Negro Musicians, to be held at St. Louis, from Aug. 21 to 27. Some of the winning compositions may be performed at the convention.

DAYTON'S MUSIC WEEK

Concert by Westminster Choir Is Outstanding Event of Series

DAYTON, OHIO, May 14.—Music Week, enthusiastically observed, concluded with a concert by the Westminster Choir, under John Finlay Williamson at N. C. R. Schoolhouse on May 8. Steel High School Orchestra, under Lewis Henry Horton, opened the celebration on Monday, when many factories also gave concerts at the noon hour.

Participants in the varied activities of the week included Henry A. Ditzel, the Dayton Civic Orchestra under Don Bassett, the Women's Club, a quartet consisting of Cassie Wilgus, Aline Doeller and Messrs. Battelle and Saunders, Alverda Sinks, the Harmonica Sextet and the Junior String Quartet. Others appearing were Mrs. Harry Kramer, Marie Mary Taylor, Helen Wetzel, Harriet C. Glover, musicians of Roosevelt High School; the Knights of Columbus Choral Society; Carolyn M. Deis, Jean Seiser, Mrs. Charles Lang, Carol Deis Umpenhauer, Marian Spraley, Joseph B. Murphy, Earl Umpenhauer, Stivers Band and Orchestra; Rev. Don H. Copeland, Herman Osteimer, William N. Smith, E. J. Brown and Irving Schools, Roosevelt High, and the Women's Music Club Chorus under Ethel Martin Funkhouser.

H. EUGENE HALL.

Harrisburg Deeply Impressed by Festival

Verdi's "Requiem" and Saint-Saëns' "Samson and Delilah" Major Works Given During Three-Day Celebration—Marie Sundelius, Mary Craig, Nevada Van der Veer, Judson House and Fred Patton, Soloists—Two Miscellaneous Concerts Draw Large Audiences—Total Attendance About 5000 for Four Events

HARRISBURG, PA., May 14.—Before audiences which approximated 5000, the May Music Festival closed last night a notable three days of music in Grace Methodist Church, one of the largest auditoriums in the city.

To Ward Stephens, director of the Festival, who was in charge of the arrangement of the programs, the choice of soloists and innumerable small details, is due much of the credit for the success of the Festival. His triumph was amply justified by his efforts and their success.

The soloists were Marie Sundelius, soprano of the Metropolitan; Mary Craig, soprano; Nevada Van der Veer, contralto; Judson House, tenor, and Fred Patton, bass of the Metropolitan. Mme. Van der Veer and Messrs. House and Patton were re-engaged from last season. Harry Rowe Shelley was organist; Helen Bahn, pianist, and Henry Vater, of the Pittsburgh Symphony, tympanist.

The opening program was a performance of Verdi's "Manzoni Requiem." In this was obvious the immense improvement the chorus had made over its work of last season. Particularly impressive were the pianissimo passages in the opening "Requiem Aeternam" and the double chorus, "Sanctus!" Mr. Stevens' conducting was especially good in these numbers. Mme. Sundelius scored a great success in the solo passages allotted to her, as did Mme. Van der Veer. Mr. House sang the "Ingemisco" with fine tone and splendid appreciation of its dramatic values, and Mr. Patton's rendition of the "Confutatis" was one of the high points of the evening. The three accompanists, Mr. Shelley, Miss Bahn and Mr. Vater all aided materially in making the performance a fine one.

Wednesday afternoon, the artists' concert was attended by an unusually large audience. The four singers were each heard in groups of three songs and there were also ensemble numbers. Mme. Sundelius was heard to particular advantage in Ardit's "Se Saran Rose." There were also numerous encores for all four singers.

"Samson and Delilah" Sung

The same night, Saint-Saëns' "Samson and Delilah" was given in concert form, the performance being one of the most notable musical events in the history of the city. The complete accord of the conductor, chorus and soloists was in itself an achievement. Mme. Van der Veer, in *Delilah's* music had better opportunities than those provided for her in the Verdi "Requiem" and the ovation accorded her after the well-known solo in the second act, held up the performance until she had bowed many times. She was also impressive in the duet with the *High Priest*, impersonated by Mr. Patton whose singing of this scene was also excellent and dramatic. Mr. House, throughout the work sang *Samson's* music with finish and taste and left nothing to be desired. The lesser rôles were capably handled by Elmer H. Ley as *Abimelech*, Clarence H. Sigler as the *Old Hebrew*, and John P. Gibson and Harry Etter as the two *Philistines*.

Mr. Shelley, besides playing the accompaniments throughout had a long solo scene in the *Bacchanale* at the beginning of the final scene. He was compelled to bow many times after this. Mr. Vetter ably assisted him.

Second Artists' Concert

On Thursday afternoon, a second artists' concert was given, with Mary



Photo by J. Horace McFarland Co.
Prominent in the Harrisburg Festival Were the Solo Singers Seen Above, Who Were Photographed on the Steps of the Pennsylvania State Capital. From Left to Right They Are: Judson House, Tenor; Marie Sundelius, Soprano; Mary Craig, Soprano; Nevada Van der Veer, Contralto; Fred Patton, Bass

Craig as soprano soloist, and Mme. Van der Veer, Mr. House and Mr. Patton also on the program. Miss Craig made a fine impression both by her good singing and by her charm of manner. Her encore, Ardit's "Il Bacio" was especially well sung. Mme. Van der Veer was called on for encores, and Mr. House sang "I Hear You Calling Me" and "Moon of My Delight" after his programmed numbers. Mr. Patton gave as his last number, a setting by Sydney Homer of "Casey at the Bat" which was much appreciated. Mr. House and Mr. Patton joined in "Solemn in Quest' Ora" from Verdi's "Forza del Destino" and were compelled to repeat it.

Mr. Shelley played as solo numbers, his own *Fantaisie on Themes from Wagner's "Ring"* and a *Fantaisie on "Carmen"*. Liza Lehmann's "Cautionary Tales" sung by Miss Craig and Mr. Patton, ended the program with much enthusiasm from the audience.

The Final Concert

The program of choruses and solos on Thursday night made a successful close

Appeals for Pittsburgh Symphony Members Are Discussed

PITTSBURGH, May 14.—Appeals are planned for the nine officers or members of the orchestra committee of the Pittsburgh Symphony Society who were convicted of violating the Sunday observance laws of 1794 and 1855 and each sentenced to pay fines of \$25 costs, amounting to \$8.40, by Ald. Samuel McKinley, in the test case, brought by the Sabbath Association, on May 9. Frank B. Ingersoll, counsel for the defendants, announced the case will be appealed. The defendants did not pay the fines or costs, but a bail bond of \$500 was given by David I. McCahill, a member of the executive board of the Symphony Society, to cover all of them pending the appeal. Wilmer M. Jacoby, when called to the stand, stated that the society was not conducted for profit; that its purpose was to build up a permanent orchestra in Pittsburgh; and that those who paid \$2 for a membership got two tickets; those who paid \$100 did not get fifty tickets. WM. E. BENSWANGER.

to the Festival. The main number on the program was Mr. Shelley's cantata, "Lochinvar" by the chorus with Miss Craig as soloist. There were also numbers by the women's chorus, and by the men's chorus, with solos by the guest artists, all of whom were called upon for extra numbers. After Miss Craig's Jewel Song from "Faust" she was called upon for two encores, to the second of which "Swing Low, Sweet Chariot," she played her own accompaniment. Mme. Van der Veer sang Cadman's "Moon in the Cottonwood" for her encore, following an expressive rendition of the air of Lia from Debussy's "L'Enfant Prodigue." Mr. House won acclaim with his finished singing of "O Paradiso" from "L'Africaine," and then turning to the chorus he sang "Vesti la Giubba" from "Pagliacci." Mr. Patton received tumultuous applause for the Toreador's Song from "Carmen" and his hearers were loth to let him go even after two encores; "Danny Deever" by Walter Damrosch and "On the Road to Mandalay" by Oley Speaks, with Mr. House at the piano for the latter.

During the week, steps were taken to establish a Harrisburg Music Foundation, of which the Festival Chorus will be one of the units. The plans are as yet in a tentative shape but will be worked out within the coming month and then presented to the city.

The festival chorus at its business meeting following rehearsal Monday night elected the following officers: Frank L. Hessenberger, president; Violette E. Cassell, vice-president; Robert H. Bagnell, secretary and Clarence H. Sigler, treasurer. MRS. WILBUR F. HARRIS.

Alice Paton Creates Good Impression in Town Hall Recital

Alice Paton, soprano, was heard in recital in the Town Hall on the evening of May 9, with Carroll Hollister at the piano. Miss Paton's program was interesting in the main, and well sung for the most part. Her fluent passages as in the Mozart "Alleluia!" were well negotiated and her general delivery of her songs showed possibilities in the line of interpretation. It must be said that Miss Paton was not invariably sure of where her tones should go, and there was almost a feeling of hit-and-miss in her production. However, the voice is one of pretty quality and the singer's personality is attractive. She is pointed in the right direction, obviously, and whether she arrives among the top ranks of recital artists remains to be seen. J. A. H.

Pennsylvania Organists to Meet in Harrisburg

HARRISBURG, May 14.—The seventh annual convention of the Pennsylvania State Council of the National Association of Organists, of which Dr. William A. Wolf, Lancaster, is president, will be held in Harrisburg on May 23 and 24, in Pine Street Presbyterian Church. Among those who will participate in recitals or discussions are: Carrie Harvie Dwyer, Mrs. John R. Henry, Violette E. Cassell, William E. Bretz, Clarence E. Heckler, Frank A. McCarrell, Alfred C. Kuschwa, William T. Timmings, Seibert Losh, Helen Hogan, Ernest Skinner, Catherine Morgan, Harrisburg Solo Choir, Frank A. McCarrell, Thamine M. Cox, Mrs. W. R. Whitemarsh, David E. Malick, John W. Wilson, Joseph H. Bowman, John C. Duddy, Jr., and William E. Zeuch. MRS. WILBUR F. HARRIS.

INDIANAPOLIS GIVES CHORUSES APPLAUSE

Mendelssohn Singers and Männerchor End Their Seasons

By Pauline Schellschmidt

INDIANAPOLIS, May 14.—The season came to a brilliant close on Monday night, May 9, when the Mendelssohn Choir, Elmer A. Steffen, conductor, appeared in the Murat Theater and the Indianapolis Männerchor, of which Karl Reckzeh is leader, sang in the Academy of Music.

The Mendelssohn Choir covered itself with glory at this spring concert, marking the tenth anniversary of the organization. The mixed chorus of 125 numbers many professional church singers. On the program were the "Seraphic Song" of Rubinstein, with Paul Matthews and Bomar Cramer at two pianos, and Thomas Poggiani, violinist, a setting of Psalm 137 by Gounod; "Scots Wha Hae" arranged by Henry Leslie; "Marching Song," J. H. Maunders and "A Song of Victory" by Percy E. Fletcher. The Gounod number was sung a cappella.

Lawrence Tibbett, baritone soloist, was heard here for the first time and scored a complete success. He sang "Where'er You Walk," Handel; "Gia il sole dal Gange," by Scarlatti; "The Bailiff's Daughter" Old English; songs by Rachmaninoff, Somervell, Mousorgsky, Gaines, and the Prologue to "Pagliacci." His splendid accompanist was Edward Harris.

The Indianapolis Männerchor brought Luella Melius, coloratura soprano, to assist. Mme. Melius strayed somewhat from the hackneyed coloratura songs, delighting her auditors with such numbers as "Wings of Night," Alice Barnett; "The Lamplighter" by Manning; "Spring Singing," Hageman; "Le Rossignol et la Rose," Liszt; "Kinder Gebet" and "Vor Sonnenaufgang" by Reger. She also sang the "Shadow Song" from "Dinorah" and "La Capinera" by Weck-erlin. Ralph Angell was the accompanist; and Russell Mason, flutist, played the obbligato in "La Capinera." The male chorus sang, a cappella, songs by Franz Otto, Kreutzer, Breu and Tschirsch.

National Music Week was widely observed. Open air concerts were held every noon on the steps of the Monument Circle, provided by bands from the various high schools. Concerts were planned for practically every hour of the day in schools, churches, concert halls and in clubs. These programs were in charge of professional musicians, students and amateurs.

Creston Holds Music Week Festival

CRESTON, IOWA, May 14.—Twenty-five programs were given free to the public during the fourth annual celebration of National Music Week. Bands, orchestras, choruses and other groups, both local and from nearby communities, united to make the week a popular festival. The Chamber of Commerce sponsored and financed the observance, which was in charge of Charles A. Hayden.



Plethora of Conductorial Guests Begins Preparation for Autumn Descent on American Shores—Announcements of Appointees to Important Baton Posts End Uncertainty for Future—Gilbert and Sullivan Flowers That Bloom Annually in New York's Theatrical Spring—Revival of "Ruddigore" Recalls Teapot Tempest Over Scandalous Implications of Title—When Artistic Girth Exceeds Berth—Critics and Their Credos—A Heated Rivalry Disturbs the Placid Musical Aura of Britain.

Dear MUSICAL AMERICA:

NOW that the conductors of the new season are all known to us, I can breathe comfortably again.

All sorts of unexpected things might have happened, but didn't, and unless they cook up some unguessed surprise out in St. Louis, I expect to get through the summer free from electrical shocks originating in the news announcements of the orchestras.

The engagement of Georg Schneevoigt to succeed the late Walter Henry Rothwell in Los Angeles, which I understand you are announcing this week; the selection of Pierre Monteux, Sir Thomas Beecham and Fritz Reiner as guest conductors for the Philadelphians, and the addition of Clemens Krauss to the New York Symphony staff, punctured certain rumors very effectively, but did nothing to bring on a state of lawlessness or civil war such as now exists in China.

We in New York will be just a little more "guested" than usual. Only one of the orchestras which have been regular factors in New York's symphonic swirl will be content with a single leader. So far as I have heard, Serge Koussevitzky will conduct all of the Boston Symphony's New York concerts. The only one-conductor competition promised him is that of the new Beethoven Symphony, which has announced a guestless series of seven concerts. Otherwise, the little game of "Bâton, bâton, who's got the bâton?" will be played with renewed avidity next season.

Just to get this plurality of conductors fixed firmly in my own mind I have drawn up a little table that I intend to memorize thoroughly the next time I go fishing. It looks like this:

New York Symphony—Fritz Busch, Ossip Gabrilowitsch, Walter Damrosch and Clemens Krauss.

New York Philharmonic—Willem Mengelberg and Arturo Toscanini.

The Philadelphia Orchestra—Sir Thomas Beecham, Fritz Reiner and Pierre Monteux.

The Boston Symphony—Serge Koussevitzky.

The Beethoven Symphony—Georges Zaslavsky.

No doubt, we shall have other visitors, besides the Bostonians and the Philadelphians, for one or two concerts that will add to the array of conductors. But even without them, I find the names of eleven conductors before me when I contemplate apportioning my time next season between the symphony orchestras.

Of course, there also will be Artur Bodanzky with the Friends of Music, Al-

bert Stoessel with the Oratorio Society, and, as I predicted for you a few weeks ago, Hugh Ross with the Schola Cantorum, besides the opera conductors and the leaders of other choral and chamber organizations that I won't attempt to enumerate here.

With all these to confuse and befuddle the mind, I think it is only fair to begin asking indulgences at least six months in advance for the New York critics, who can scarcely be expected to get through the season without a reasonable number of mistakes. I, for one, will not be surprised if I read in the *Times* or the *Sun* that Nikisch or Seidl or Gericke or Mahler was not quite himself the night before, since, under the circumstances, the reviewers will not be altogether to blame if they start mixing up the dead with the living.

I WAS particularly interested in the engagement of Schneevoigt for Los Angeles.

His European reputation is considerable, and I have no doubt he will be given a hearty welcome.

Yet, if what I hear is true, there was keen disappointment among a considerable number of patrons of the orchestra that Emil Oberhoffer, who finished out the season after Rothwell's death, was not given opportunity to conduct at least one full season.

There are others in Los Angeles who would have liked to have seen a full-fledged American given this post, rather than a foreigner who is an utterly unknown personality to our audiences. I happen to know a little something about the Los Angeles situation and I suspect that much will depend on the impression which Schneevoigt makes, personally, at his first concerts.

It is no secret that Rothwell, whom musicians universally admired, never built the popularity that was his due. He did a fine work and there was sincere appreciation of this in quarters that counted most for his standing among the conductors of America. But his public seemed to crave another type of personality.

Is Schneevoigt the man to capture the imagination of the Californians?

Some of those who have heard his concerts in Holland and Scandinavia say "Yes." Others are not so sure. Certainly, his reputation is that of a musician the city can be proud to have. But, more and more, we are finding that American audiences choose their own favorites among conductors, as in the case of Leopold Stokowski, and to a certain extent, Arturo Toscanini, whose symphonic prestige probably is greater in New York than anywhere else in the world.

I have heard various rumors with regard to Oberhoffer, who seems to have been exceedingly well liked. One was that he insisted on cleaning out what he regarded as "dead wood" in the orchestra; something which would have led to various complications because of contracts already signed with the musicians. I pass the story on for what it is worth.

IN New York one of the signs of spring, no less definite than the coming of the crocus or certain recurring civic agitations, is the periodic renaissance of Gilbert and Sullivan. Like *Proserpine* coming back from the shade of Hades, they brighten the corner where they are and bring joy and gladness to the heart of the faithful Savoyard.

This season we are to have "Ruddigore" (which will be already on the boards when these lines are read) "Patience," and that ineffable "Mikado."

Personally, I have never quite placed "Ruddigore" in the works of the Great Twain, though I recall that when it was last given by William Wade Hinshaw at the Park Theater in 1920 (and where it is being given again, though the theater has changed its name in the meantime) it drew large and delighted audiences for many weeks.

"Ruddigore," the ninth work by Gilbert and Sullivan, was brought out in 1887. It followed "Mikado" and preceded "Yeomen of the Guard," two of their best. Though it was considered a failure, it ran for eight months and netted its creators something like \$35,000 apiece, no mean sum in those days. When revived in London a few years ago, it was generally liked, and I know Gilbert and Sullivan "fans" who rank it high in the list.

The title was originally spelled "Ruddigore" but the British horror of any reference of any kind or sort to blood, a prejudice somewhat difficult for us to

understand on this side of the Atlantic, caused it to be changed to "Ruddigore." This satisfied the sensibilities wounded by the "y" in the original title. To us, the distinction seems to be one without a difference. It was, of course, a satire, though not an especially vivid one, on the blood-and-thunder Continental melodrama of the day.

With regard to the title, Gilbert wrote to a friend at the time:

"When the press shuddered with horror, as it did, at the title, I endeavored to induce my collaborator to consent to the title being changed to 'Kensington Gore, or Robin and Richard Were Two Pretty Men.' But Sullivan wouldn't consent."

Wise Sullivan!

THIS is not the time nor the place for discussion at any length of British etymological prejudice. We probably have our own that seem equally foolish to them. In fact, I can think of one word that cannot be spoken by decent people in these United States which delicate curates' daughters in England will use without hesitation. But prejudices, like morals and manners are often without obvious foundation and are matters of geography and era. To us, the family of Ruddigore is merely what the name implies, "red-blooded," as any family must be whose members are condemned to "do one crime or more, once every day, forever."

That there was a mild outcry at the time of the London revival on account of *Richard's* ballad describing a sea-fight with "the darned Mounseer" to whom he also refers as "a miserable Parley-voo" also appears scarcely worth the trouble. Gilbert, the spirit of Satire incarnate, made fun of everything, of England and her prejudices and failings more than anything else, so that he could have had any mean ideas in mind with regard to France, is utterly unthinkable. England was at war with France at the period represented in the opera, therefore, a naval officer could scarcely be expected to sing of anything else.

"Patience," in spite of the fact that neither Gilbert nor Sullivan numbered it among their best, undoubtedly contains some of the most delicious lines Gilbert ever penned and some of Sullivan's loveliest music. In no score of his is there a number that surpasses "I hear the Soft Note of the Echoing Voice" and the double chorus, "In a Doleful Train" with "Now, Isn't This Ridiculous!" would be difficult to equal anywhere. Gilbert sparkled in almost every scene in "Patience" perhaps more so than Sullivan. We no longer take aestheticism seriously (in spite of Greenwich Village!) and it is difficult to imagine that anyone ever did, but the person who cannot cackle with mirth over *Bunthorne* and who is not delighted with the lines describing his "eating fresh butter with a table-spoon" is simply lacking in sense of humor, and there is no more to be said.

"Patience" needs careful casting and good singing. Indeed, much of the success of a production depends upon this. I remember a particularly bad one here some years ago when an over-zealous director endeavored to "modernize" it! Can the *Venus of Milo* be modernized? Or, conversely, can "Abie's Irish Rose" be given in the manner of Euripides? Those who rush in and endeavor to make Gilbert funnier than the Muses of Laughter made him, are destroyed by their own temerity.

In "Mikado," it has always seemed to me that the genius of Gilbert was wedded to that of Sullivan in the closest marriage of true minds, with no impediments. It is satire, of course, though less obvious than some, hence its appeal is more nearly universal. Probably the Aesthetic Craze of the days of "Patience" was responsible for Japanese crockery, embroidery, prints and such like, and thus, indirectly, for "Mikado." Indeed, does not *Lady Jane*, in describing the ideal uniform for a soldier, claim that it must be "surmounted with something Japanese—it matters not what?"

The characters in "Mikado," however, may be loved for themselves alone and one need not search for the hidden symbol. The plot, though whimsical, is consistent and nonsensical, the lines sparkling and the music priceless. But here again, casting must be done with judicious care. The work was ruined recently by having an ill-considered hand dote out the parts, and the end was desolation.

The race of Gilbert and Sullivan singers is unique and as highly specialized as that of Wagnerian singers and

Shakespearian actors. Mere virtuosity will not work the trick.

ZIMBALIST, you know, is one of the most good-natured of musicians, as he is one of the most modest. Both these qualities have been apparent at various times when I have had the pleasure of personal contact with him; and so I give credence to an anecdote that has just reached me from Honolulu, from which city Zimbalist hopped off on a trip to Australia.

"Zimbalist is carrying his own concert grand piano on this tour," writes my raconteur, "and much to the disgust of steamship carpenters—as he insists on having the instrument in his stateroom, making it necessary to knock out a berth or two."

It was in the process of one of these knock-outs (please understand that I do not use the term in any pugilistic sense) that the carpenter (who was quite unrelated to the historic Walrus's companion in "Alice in Wonderland") ventured the following question:

"But if I knock out this berth, where are you going to sleep?"

Zimbalist, the personification of adaptability and good-humor, smiled.

"On top of the piano," was his reply.

NOT always, however, are artists so easy to satisfy in regard to sleeping accommodations *en route*. There is, for example, the case of a celebrated musician who is so tall that he simply cannot squeeze into an ordinary railway berth unless he actually doubles up. Imagine, therefore, his grief when, on one unfortunate occasion, the usual drawing room compartment had not been reserved for him as he was about to make a "jump" from one city to another in the course of a tour. I use the word "grief" advisably, because when he arrived at the station and found nothing more comfortable than the regular berth waiting for him, he sat down and wept! The matter was adjusted, I am happy to relate, by an influential official to whom the matter was promptly presented. This latter personage, realizing the eminence of the harassed musician, and seeing also the real predicament he was in, scurried about and, by hastily pulling interior wires, was able to produce a special car that was added to the train.

NOW and then I hear some pessimist in New York remark that music in these environs is not what it was last year or the year before or some other year of recent memory. One of my imps keeps a tabulation of events taking place in Gotham and he has just presented me with a set of figures showing that there were nearly two hundred more concerts and opera performances in New York this season than last, and something close to three hundred more than season before last. His latest total shows that some thirteen hundred musical programs have actually been reviewed in the columns of MUSICAL AMERICA since the season started late in September, an average of nearly forty a week, or more than five a day. On this basis, I still insist that complaints as to a paucity of musical activity in the Metropolis are just a little far-fetched. I, for one, can get along very nicely on as few as four, or at a pinch, on even three concerts a day.

WHENCE spring the critics and by what means do they acquire their erudition?

It is an old question, but it will keep on coming back, I suppose, as long as there are writers and readers, or an art to be written and read about.

I have before me a letter of praise for your own chief critic, in which a Texas newspaper writer states that she has often been tempted to write me, after reading some review that particularly appealed to her, to ask where and how this reviewer "learned so much of matters that he writes of so casually and convincingly." Incidentally she pays him the compliment of regarding him as "not only the cleverest and most acute musical critic before the American public today, but one of the most entertaining and delightful of writers."

Now, as I happen to be on fairly good terms with this critic, I think I can sum up for him a few of his ideas with respect to the making of critics that may answer the questions the Texas writer was tempted to ask but didn't.

For one thing, I know that he regards the music critic as primarily a newspaper man, not primarily a musician. To say this is like raising a red

[Continued on next page]



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umbrella in front of the masculine of the bovine species, but I take the risk. The distinction may not be quite fairly put, when stated so bluntly, and so I would rephrase it in this way: The critic is a writer with a special knowledge of music, and not a musician with certain abilities as a writer.

Says my Texas correspondent: "If there were any school which produced critics of his quality, I should immediately take steps to become a tardy pupil in its courses."

I am betraying no confidence when I say that this writer's "school," and that of most of our leading critics in America, is the self-same school in which the Texas writer is herself enrolled—that of the daily newspaper. I have heard him tell of days when he wrote of baseball games and boxing matches and wrestling bouts; of court trials that were as thrilling as any symphony, of man-hunts and train wrecks and floods and marching armies.

And particularly of the time when, in giving to his city editor the essentials of a thrilling rescue at sea, he seated himself on the latter's desk at the particular point where—as emergency lunch—there was then reposing a lemon meringue pie!

I have no more intention of giving the details as to how the pie was subsequently removed from that to which it adhered more firmly than it did to the desk, than I have of enumerating the details of the studies which this critic carried on by way of indulging his passion for music while writing about fires and barbecues, embezzlements and billiard matches, since I firmly believe that the private lives of critics should never be exposed too fully to their natural enemies, the artists. But I do suspect that the writer who has lived a little less narrowly than the one who considers himself simply pre-destined to be a music critic and nothing else, is the one most likely to give to his reviews the touch of interpretative humanity that never yet was learned or acquired in a school of criticism.

Which isn't to say that I would urge any young newspaperman or woman who aspires to be a critic to start out by sitting down on the city editor's pie! I am ready to admit that research, special study, broad culture and the hearing of much music are more important than that.

THOSE who think *bâton* rivalry is a scorching affair in some metropolis or other—I won't specify which!—on this side of the water should just lend an ear to the recent earth-shaking developments in English musical life. I assume that all of you know, or have heard some inkling of, the sad fact that the Queen's Hall Orchestra, which Sir Henry Wood has conducted for thirty-two years was suddenly left out in the cold by the withdrawal of the support previously given it by a well-known publishing firm.

Why this sudden débâcle of a time-honored ensemble? The explanation offered by the publishers was that the increasing activity of the British Broadcasting Company, which under Government control, organized its own orchestra and "undersold" the Queen's Hall group, made further operation of the latter difficult, except at a disastrous loss. Incidentally, the broadcasting orchestra's funds are derived from radio fans' license fees *in toto*. Sir Henry found many loyal apologists. Letters were written to the newspapers—a favorite employment of many a Briton whose home would be devastated, were his copy of the *Times* missing some fine day.

Meanwhile, hot and generous denunciation was leveled against the broadcasters. They had, apparently, taken from Peter to pay Paul. They created an orchestra, but in so doing they had administered the *coup de grace* to another, it was said.

One of the most generous protesters, as you probably know, was Sir Thomas Beecham, who declared in substance that "England was going to the dogs musically," all because of the insidious neutrodyne and five-tube receiving apparatus. Others who were not quite so

radical believed that Sir Thomas was exaggerating matters a trifle, and that he was not a teenty-weenty bit disinterested, inasmuch as he himself was in the conductorship market, and the broadcasters had not engaged him when securing a formidable list of foreign and domestic conductors for their own orchestra. Moreover, they were making competition with the London Symphony—the third noted London orchestra—which he on occasion conducted. It, by the bye, employs a system of part-time conductors or "guests."

Sir Thomas declared boldly that he would set out, like another Columbus, for the New World, where things were still virgin-pure, broadcastically speaking. He hinted that he would find no dearth of offers on this side. And, as a matter of fact, it is now conceded that he will be a guest leader of the Philadelphia Orchestra during Leopold Stokowski's "sabbatical year." Other posts as guest will be forthcoming, I have no doubt.

Now, however, the British Broadcasting Company has suddenly changed from ogre to hero—or at least the group is making a handsome effort to do amends to Sir Henry Wood, the respected leader who got tilted off the chessboard in this struggle between Master-Minds of Musical Industry, before which a mere conductor is but a pawn. The company has engaged Sir Henry to head a first-rank orchestra to be organized from the best musicians available in England, and to give concerts in the best hall obtainable. The hall, at latest reports, had not yet been chosen, but it was hinted that either Queen's Hall, Albert Hall or Covent Garden would be selected to be maintained by the broadcasters as a music center. Furthermore, it was hoped that the Promenade Concerts, which Sir Henry had conducted for many years under the aegis of the publishing house of Chappell and Company, would be continued under the beneficent sign of the antenna.

Now for the latest development in this domestic quadrangle! Chappell and Company, suddenly divested of their conductor and with their thunder stolen by the radio interests under Government management, have invited Sir Thomas Beecham to lead the London Symphony in a yearly series of Promenade Concerts. However, this second proposal has not been accepted as yet.

Two questions arise: Will London have two late summer "pop" series of this sort? And will Sir Thomas still continue to believe his country or the musical world in its entirety a candidate for the canines, now that he has both a definite engagement in America and a tentative one in Great Britain?

AND now we have the new "Exponential Horn," which is said to project the natural human voice for the greater part of a mile, without distortion or change of quality. If this sort of thing is carried any further, the concert-goer, instead of considering the radio as a possible substitute, will simply tell his wife to put up the window. Mufflers and cut-outs will be provided critics and others whom duty or accident bring within close range of the seat of the disturbance. Seismographs in our observatories and higher institutions of learning will keep the newspapers informed as to whether there really has been an earthquake or merely the début of some new soprano afflicted with an exaggerated tremolo.

JUST to show what a jewel Consistency is, those ministers of the gospel in Pittsburgh who caused the arrest and subsequent fining of members of the local symphony for presuming to play upon the Sabbath, seem to have raised no objections whatever to the opening of an amusement park, which was well-advertised in the newspapers, with stress placed upon afternoon and evening band concerts. Now I have no quarrel with bands and I can be charitable even to ministers who think beautiful music a sacrilege and an abomination, but I can't just see the logic of a situation which discriminates against a symphony in favor of a foxtrot, and against a concert in favor of a ferris wheel. It must be wonderful to be so righteous!—says your

McPherson

Walter Damrosch Accepts Post as Musical Counsel in Radio Project

Forms Plan for Co-operation with Educational Institutions Whereby Millions of Students Will Be Reached Over the Air—Letters of Appreciation Were Germ of Idea

WALTER DAMROSCH has accepted the post of musical counsel for the National Broadcasting Company, according to a statement issued by Merlin Hall Aylesworth, president of the company, which owns and operates WEA and manages WJZ in New York and WRC in Washington.

In this newly created position, Mr. Damrosch will officiate and advise in all matters relating to the higher musical activities and possibilities of radio. He already has under way an extensive plan for promoting the best music through the medium of the radio.

This plan provides for a series of concerts supplemented by talks, which will reach the majority of the 25,000,000 students in American schools and colleges. After signing the contract at his home last week Mr. Damrosch said:

"My experience of the past winter in broadcasting orchestral concerts with the New York Symphony and in giving Wagner lecture recitals at the piano have so amply borne out my belief in the extraordinary possibilities of the radio, that I have accepted with the greatest interest the position offered me as musical counsel of the National Broadcasting Company.

"The immediate impetus for this offer was a plan which I had outlined to Mr. Aylesworth. This plan is the outcome of nearly 30,000 letters which I received not only from the larger cities, but from the smallest country towns and Western farms and ranches. In many of these letters the wish was expressed that orchestral music by radio should be extended to our schools and colleges—that my concerts and explanatory comments could thus supplement the work done by local teachers in the schools. This suggestion appealed to me greatly. The possibility of playing and talking to an

audience of 25,000,000 young people fascinates me to such an extent that I shall gladly carry out the plan if it proves acceptable to the school authorities.

Lists Twenty-four Events

"I propose to give twenty-four orchestral concerts with explanatory comments on the works presented and on the instruments of a symphonic orchestra. These concerts will be broadcast to every school and college in the country that chooses to accept them. There will be three series of eight concerts each, with carefully graded programs, one for the elementary schools, another for high schools, and the third for colleges.

"Previous to each concert I propose to send to every school that desires it a questionnaire on the music to be performed and on my explanatory comments, together with the answers. The answers will, of course, be intended only for the eyes of the music teachers. After each concert the pupils can be examined by them and rated accordingly. If the parents are interested as well, the questionnaires can be distributed to them also, either through the school authorities or the local newspapers, which might print the answers a few days later.

"The plan thus outlined is the first step toward the great university of the air, which Mr. Aylesworth visions as the inevitable outcome of radio possibilities. The National Broadcasting Company is ready to stand back of my dream financially and make it a reality, but there is one problem that will first have to be satisfactorily solved, either through the various boards of education or through local generous-minded citizens perceiving the desirability of having the children of their communities grow up with proper musical equipment. This is, the supplying of fine radio receivers to the majority of schools and colleges in the country. Such radios must be first-class instruments in every respect in order to transmit the many tone colors of an orchestra properly. Given this small initial outlay, there is no reason why in three years time a foundation can not be laid which will make the American people the most musical in the world. I consider it a great honor to be permitted to share in such a work."

songfest of Negro plantation melodies was directed by George L. Johnson.

NEW ORLEANS WEEK BEST YET RECORDED

Association of Commerce Organizes Committee of Arrangements

NEW ORLEANS, May 14.—Musicians take pride in what is believed to have been the most successful celebration of National Music Week this city has ever experienced.

The special committee was organized by the New Orleans Association of Commerce, and all events were conducted under its auspices. R. I. Raymond was chairman. Sub-committees arranged programs in schools, theaters, churches, restaurants, motion picture houses, industrial and manufacturing plants, music schools, social centers and other places.

Band concerts were given twice daily on Canal Street. Talks were given by Mary M. Conway, director of music in the schools; M. A. Carso, an active music worker and Mr. Raymond.

Special programs were presented by the New Orleans Conservatory, the Points College of Music and the Southern College of Music, as well as by the music school of Mrs. Dupuy Lee Harrison and pupils of Ruth Harrison.

Approximately 250 school boys sang in chorus on the steps of the City Hall. Harry Mendelssohn and his band played at the opening of City Park, which was coincident with the opening of Music Week. Mr. Wehrmann conducted the ninetieth organ recital at the Elks' Club on the same date.

A special attraction at the Athenaeum was the Silcam Commandery, Knights Templar Band of Oak Park, Ill. A

Three Conductors Engaged in Philadelphia for Orchestra

[Continued from page 1]

ghileff Ballet Russe in 1916. He conducted at the Metropolitan the season of 1918-19, going in the fall of the latter year to Boston. Since leaving this country Mr. Monteux has conducted widely in European countries, including Russia.

Sir Thomas Beecham, although for a number of years associated with operatic ventures, has had extensive experience as a symphonic conductor. Sir Thomas, who is now only forty-nine years old, began his conducting with an orchestra assembled for his own amusement in 1899. Two years later he became conductor of a traveling opera company in England. His first symphonic concert was with the Queen's Hall Orchestra in 1905. In 1908, he established his own orchestra and in 1910, he gave opera in London with his orchestra and an excellent company of artists. The company continued for six or seven years, giving the first performances in England of a number of important works such as Strauss' "Rosenkavalier," "Ariadne auf Naxos," "Salome" and "Feuersnot"; D'Albert's "Tiefeland" and several operatic works by British composers. He later was associated as artistic director with much success with the Royal Philharmonic Society and the Hallé Orchestra in Manchester. He has visited this country but has never conducted here.

Fritz Reiner is well known in New York through his appearances at the head of the Stadium Concerts several seasons ago, as well as his visits with his own Cincinnati Symphony, and more recently with the New York Philharmonic during Arturo Toscanini's illness.

Akron Doctors Enlarge Their Orchestral Scope



Kenneth Studio

When the Physicians' Orchestra Was Formed in Akron, Ohio, on Nov. 30, 1926, It Was Intended to Limit the Membership to Physicians. As Time Went On, However, and the Presence of Excellent Musicians Was Discovered in the Ranks of Dentists as Well, a Decision Was Reached to Enlarge the Organization's Scope and Personnel So That the Latter Branch of the Medical Profession Might Be Included. With This Combination of Musicians, the Society's Name Has Been Changed to the Doctors' Orchestra. The Members Played, by Special Invitation of the Ohio State Medical Association, at the Annual Meeting on May 10. Dr. A. S. McCormick Is the Organizer and Director of the Orchestra, as Well as the Secretary

Federal Education Bureau Advises Reading to Broaden General Appreciation of Music

Three Factors, Physical, Technical and Emotional, Are Explained in Pronouncement Relating to Increase of Understanding

WASHINGTON, May 18.—The Bureau of Education, Department of the Interior, has issued a statement on "music appreciation," recommending a "music reading course." The Bureau says there are three factors in the enjoyment of music: physical perception of tone, recognition of skill, and emotional reaction. Many teachers and writers neglect the third, or emotional factor, the Bureau claims, although it is the most important. The other two elements add to the enjoyment of the emotional, but cannot be substituted for it. "When we speak of the appreciation of music," says the Bureau's statement, "it must be understood that we have in mind three elements, three kinds or manners of experience, each a source of pleasure which can, in a general way, be distinguished from the other two. The first is the physical perception of tone—pure, balanced, shaded tone. A single tone uttered by a great singer or drawn from a violin by a great performer may give intense pleasure quite apart from its connection with other tones or from what we call 'musical expression.'"

"The second consists in recognition of his work, as shown in the richness and variety of the harmony, in the ingenuity and imagination of the combination and succession of melodies or themes in building up an intricate design; also the recognition of technical skill on the part of a player or singer.

"The third element is the emotional reaction, the response of the feeling nature, the consciousness that what is perceived by the sense of hearing and grasped and organized by the understanding is beautiful and is intended for pleasure and joy. The music seems to the hearer not merely charming in sound and interesting in construction, but also expressive. The listener feels there was some thought or longing, or other emotion, in the composer's mind which he was trying to reveal and to call forth in an answering emotion in the mind of the person listening. If the music is worthy, the hearer may be conscious of a stirring of his finer nature and may believe that there results a permanent enrichment of his mind and spirit. Some pieces of music appeal most strongly to the first or sensuous element; some (for instance, a fugue) to the second or in-

tellectual element; others (such as the higher types of religious music) to the third.

Heeding All Factors

"Everyone who wishes to advance in the love and appreciation of music should give heed to all of these factors of enjoyment. Many teachers of music and writers of books on musical appreciation are inclined to neglect the third factor. A technical knowledge of the methods of the art of sculpture is not needed to enjoy the beauty of the 'Venus di Milo.' The same principle holds in music.

"The student, therefore, is urged to remember that some knowledge of the second element of appreciation will add another species of enjoyment to the other two, but is not a substitute for them; that a true appreciation of music is to be developed not by reading about music, but by hearing music, and that one's duty is to avoid harsh and trivial music, to use every opportunity for hearing fine music, and in hearing it to give oneself frankly and sympathetically to the beauty it reveals and the joy it affords."

The Bureau recommends the following books as providing "inspiration as well as instruction":

"The Fundamentals of Music," Karl W. Gehrken; "Now to Listen to Music," Henry E. Krehbiel; "Introduction to Music Appreciation and History," Dorothy T. Moyer; "The Listener's Guide to Music," Percy Alfred Scholes; "Music and Life," Thomas Whitney Surette; "The Musical Amateur," Robert H. Schaffner; "The Orchestral Instruments and What They Do," Daniel Gregory Mason; "Songs and Song Writers," Henry T. Finck; "The Spirit of Music," Edward Dickinson; "The Standard Concert Guide," George P. Upton; "Success in Music and How It Is Won," Henry T. Finck; "What Is Good Music?" William J. Henderson.

ALFRED T. MARKS.

Washington Choir Gives Request Program

WASHINGTON, May 14.—The quartet of the First Congregational Church, Ruby Smith Stahl, soprano; Dorothy Wilson Halbach, contralto; W. Madison Taylor, tenor; and John Chandler Smith, bass; with Paul Gable at the piano, gave a request concert in the Calvary Baptist Church. Each number had a humorous touch. Charles T. Ferry, local composer, contributed an impersonation of Ernestine Schumann Heink.

D. DEM. W.

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Symphony Opens University Field House in Des Moines

DES MOINES, May 17.—The new Drake University Field House with a seating capacity of 5000 was recently opened with a concert by the Minneapolis Symphony under Henri Verbruggen. Paul Stoye, head of the piano department of Drake University played the Liszt E Flat Concerto with success and Bernard Ferguson sang two numbers.

FISK SINGERS GIVE RECITAL IN CAPITAL

Choral Singing and Chamber Music Figure in Fine Programs

By Dorothy De Muth Watson

WASHINGTON, May 14.—The Fisk Jubilee Singers made their first appearance in Washington since their return from abroad, on Friday evening, May 6, when their recital of Negro spirituals was given before a crowded audience in the auditorium of Mount Pleasant Congregational Church. The concert was repeated in the Eighth Street Temple on Sunday evening, May 8. The Fisk Singers were also received by Mrs. Calvin Coolidge, and sang for her in the temporary White House.

The Elena de Sayn String Quartet, composed of Elena de Sayn, Lynch Luquer, Lydia Brewer and Ludwig Manoly, was assisted by Emily Harrold, lyric soprano, and Robert Davidson, baritone, at the opening recital of the World Welfare Conference in the Carlton Hotel on the evening of May 3. The quartet played a Suite by Rebikoff, a quartet by Grieg, and other numbers. Richard Copley of New York arranged the appearance of Lorraine Foster, coloratura soprano; and Raoul Vidas, violinist; assisted by Vernon Williams, lyric tenor. Malton Boyce of Washington was the accompanist on Tuesday and Wednesday nights, May 3 and 4. Mrs. C. C. Calhoun is the chairman of the Universal Alliance.

The Chaminade Glee Club, Esther Linkins, director, with Gertrude Walters as accompanist, was assisted by Beulah Beverly Chambers, pianist; Mrs. Duff Lewis, violinist, and Doré Walton, cellist; at the last of a series of concerts arranged by Mary Isabel Kelley for the University Women's Club in the club house on May 3. The Glee Club introduced Carl Engel's arrangement of "The Song of the Shepherd Lehl" by Rimsky-Korsakoff.

The Davison Glee Club, under the direction of John R. Monroe, gave the third and final concert of the season in Pierce Hall on Tuesday evening, May 3. The assisting singer was Melva Forsyth, contralto of the Guild Theater of Baltimore. J. J. Blaney and Adolf Torvosky were the accompanists. The Glee Club did some very interesting work.

The Howard University Choral Society, under the direction of Lulu Vere Childers, sang Coleridge-Taylor's "Hiawatha," in Rankin Chapel on the Campus of the University, Wednesday evening, May 4. It was a pleasure to hear this Negro chorus. Camille Lucie Dickinson played the piano part with keen ability. The soloists, Alexander Gatewood, tenor; Avis Andrews, an artistic soprano, and Barrington Guy, baritone, added their fine quota to a remarkable rendition of the music.

Cincinnati Hears Concert by Girls' Glee Club

CINCINNATI, May 14.—The annual concert by the Girls' Glee Club of the University of Cincinnati was given in McMicken Auditorium. Burnet C. Tuttle, general manager of the Cincinnati Conservatory, was the director. Elba Francis Davies, student at the Conservatory, was the accompanist. The program included "Israfil" by Edgar Stillman Kelley, of the Cincinnati Conservatory faculty, and "The Snow Legend" by Joseph W. Clokey, a graduate. Mr. Clokey was also represented by another of his compositions, "A Bird Flew." Assisting were James Werner, Harry C. Nolte, and Edgar Lush.

WASHINGTON ENJOYS LETZ PLAYERS' ART

Quartet Is Prominent Among Concert Performers in Capital

By Dorothy De Muth Watson

WASHINGTON, May 14.—The Letz String Quartet gave programs in the Library of Congress on Friday evening, May 6 and Saturday afternoon, May 7. Friday's program included Beethoven's Quartet in C Minor; Brahms' Quartet in C Minor; and the Schubert Variations on "Death and the Maiden," from the Quartet in D. The Saturday program brought Haydn's Quartet in D; Ravel's in F, and the Brahms Quintet in G, the last-named given with the assistance of Hugo Kortschak as additional viola player. The members of the Letz Quartet are Hans Letz, Edwin Bachmann, William Schubert and Horace Britt.

Josef Kaspar presented a group of his violinists at a recital in the Masonic Auditorium on Friday evening, May 6. Isaac Minovich and David Legum played music by Vieuxtemps and De Bériot, and took part in quartets by Schubert, Valsin and Liadoff. A trio, composed of Lucille Duffy, Helen Foster and Josef Kaspar, played Franz C. Bornschein's arrangements of Von Kunitz' "Scotch Lullaby" and a Brahms Waltz. By request, the last number was a repetition of Borowski's "Adoration," played in unison by twenty-two violinists. Dora Minovich and Emerson Meyers were at the piano.

John Finlay Williamson, conductor of the Dayton Westminster Choir, is holding a class in choral conducting and accompanying, supplementary to the massed concert to be given under the auspices of the District of Columbia Federation of Music Clubs, Esther Linkins, director, and the Washington Church Music Council, in the Central High School on May 18. Five classes in choral conducting are held by Mr. Williamson in the Epiphany Parish Hall, and are attended by some sixty or more church choral directors and others interested in this form of music.

Kurt Hetzel presented Frances Griffin at a piano recital in his studio on Tuesday evening, May 10. Miss Griffin played music by Chopin, Liszt, and Beethoven with ability.

Joseph Di Meglio, tenor of the Washington Opera Company, gave a song recital in the Church of the Advent on Monday evening, May 9, with the assistance of Martin Dowd, pianist and accompanist.

White Plains Comes Into Its Own with May Festival

Local Musicians Figure on Programs of Four-Day Event—Grainger and Quartet of Vocalists Are Heard as Soloists—Enthusiasm Prevails

WHITE PLAINS, N. Y., May 16.—The May Music Festival of this city, consisting of four consecutive evenings devoted to varied types of music, given in the High School, was brought to a successful finale on Saturday evening, May 14, with a largely operatic program. Great credit is due Caroline Beeson Fry, the general director of the event, for her conscientious and capable handling of the celebrations. The most distinguished single participant was Percy Grainger, pianist, composer and conductor, about whom Thursday's program revolved.

The festival opened with a free concert by the White Plains High School Orchestra, led by J. Dale Diehl, supervisor of music in city schools. The body was recruited from the Battle Avenue, Post Road, Mamaroneck Avenue and Eastview Avenue schools. The program listed marches by Sousa and Goldman, excerpts from "Aida," a suite drawn from smaller works of Beethoven and works of Schultze, Kreisler, Holzel and Herbert. These were played in a most commendable manner, which suggested painstaking preparation and musical comprehension of the matters at hand.

A feature of particular interest the first night was the instrumental class demonstration by the four institutions, which began their instrumental study this year. Mr. Diehl explained his method in obtaining such satisfactory results within a brief period. Probably the most clamantly received single event was youthful Jack Shapiro's clarinet solo in Goldman's arrangement of "Tramp, Tramp, Tramp," in which he was accompanied by the orchestra. This met with such response as to necessitate a repetition of the last half of the number.

Mr. Grainger's lecture and program on the second night were an outstanding unit of the festival. He spoke, at the beginning of the program, on "Melodic and Many-Voiced Music," his enthusiasm and undoubted authority making for a talk of remarkable worth and unflagging interest. He likened the enjoyment of music and the pleasures of participation in its performance to the same reactions from games and sports. Sharing honors with Mr. Grainger was Mrs. Fry, whose fulfillment of the arduous duties placed upon her shoulders was such as to be a lasting bright page on her record. Mr. Grainger and Mrs. Fry exchanged compliments, both being heartily applauded.

Grainger's Program

The music of Bach, Grieg, and himself formed Mr. Grainger's list, which was performed by various musicians in a most admirable manner. Bach was represented by his Third "Brandenburg" Concerto, the familiar Air from the D Major Suite, played as a violin solo by Robert J. Toedt; and two Fugues from the "Forty-eight" arranged by Mr. Grainger for harmoniums and pianos, respectively. "Lost in the Hills" for baritone solo, horns and strings, was Grieg's contribution. The remainder of the evening was devoted to Mr. Grainger's compositions, including three Kipling settings for men's chorus, "The Power of Love," "Father and Daughter," the beloved "Irish Tune from County Derry," and the exhilarating "Marching Song of Democracy."

The instrumental soloists were Leonice Hunnewell, Alice Johns, George P. Loveday and Mr. Grainger. The last-named figured as both pianist and performer on the harmonium. Anita Atwater took the solo in "The Power of Love," and Arthur Sorensen that in the Grieg number. Both artists, singing in Danish, acquitted themselves with success. William Mercer, Earle V. Core, Henry Ebeling, Harold Ives, A. H. Atwood and Norman Gerhardt were other vocal soloists. The Westchester Choir, the Choral Society and symphonic group gave of their best. Mrs. Fry conducted

the Kipling settings and Mr. Grainger led his other works and "Lost in the Hills."

Chamber Numbers Liked

A program of chamber music was enjoyed on Friday by about 350. Those appearing were a trio composed of Amelia A. Nute, Eugene S. L. Moses and Alma S. Weed, which gave the C Major Trio of Brahms in satisfying style; the Toedt String Quartet, composed of Mr. Toedt, Siegfried Stern, Maurice Zuckert and Edwin J. Hiller, which was heard to advantage in a Mozart quartet, and the Contemporary Singers, who won a silver cup recently at the Westchester contests.

After the fashion of the English



Caroline Beeson Fry, General Director of White Plains Festival

Singers, the Contemporary group, composed only of women, sang seated around a table, Mrs. Fry, the director, leading

while also seated. Two Madrigals of Thomas Weelkes, "Hark to the Merry Birds" by Arthur S. Phear, and Two "Eastern Pictures" of Holst, were sung, all with the exception of the Phear number, a cappella. The Singers, with their tasteful and mellow blending of good voices, were one of the most enjoyable factors in the festival.

Possibly enthusiasm reached its height on the concluding evening when the program centered about excerpts from "Cavalleria Rusticana" and "Faust." Those concerned in the performances were the White Plains Choral Society, the Community Orchestra, Louis Greene, conductor; and a quartet of soloists consisting of Katherine Palmer, soprano; Jeanne Laval, contralto; Louis Alberto Sanchez, tenor, and Carl Schlegel, baritone. Purely orchestral numbers were the Coronation March from "Le Prophète," the "Egmont" Overture and the "Air Plaintive" from Hadley's "Suite Ancienne." Mr. Greene said a few words anent the accomplishments of his group in a remarkably short practice period, which was attested in the actual work done by his players. Although their performance was naturally not without its amateurish angles, enthusiasm and care entered into the proceedings in predominating quantities.

The chorus acquitted itself in a particularly admirable way, and Mrs. Fry was thunderously saluted before and after she made a short speech of appreciation.

The "Cavalleria" scene with the Prayer brought much approval for Miss Palmer and Miss Laval. The latter provided one of the most notable of the evening's achievements with her artistic, thoroughly excellent singing of the Flower Song of "Faust," which she was forced to repeat. Mr. Sanchez brought his fine voice, which at times he was inclined to force, to bear on "Salut De-meure!" and shared honors with Miss Palmer in the second act duet, which was repeated after the concert for those desirous of remaining. Mr. Schlegel delivered himself painstakingly of the "Veau d'Or." The Soldiers' Chorus concluded the event. S. W.

Over 200 Programs Fill Gala Music Week in San Francisco With Significant Interest

Civic Association Has General Direction of Events, Which Include School Band Contest and Concerts Given by Representative Societies and Individuals

SAN FRANCISCO, May 14.—Over 200 programs were given in the course of Music Week, held under the general direction of the San Francisco Civic Association.

Music Week was ushered in with a remarkable sacred concert given in the Civic Auditorium by various church choirs of the city. Of outstanding interest was the contribution of the Russian Cathedral of the Holy Trinity. The beauty and devout simplicity of the Russians' singing of hymns, the Litany and anthems, will linger long in the memories of those who heard this a cappella choir of mixed voices. K. Zobnin is the conductor.

Earl Towner, organist of Calvary Presbyterian Church, contributed a solo and presented a double quartet from his church. Solo singers were Margaret Jarman Cheeseman, soprano, accompanied by Elvira Gomez Zink; Bruce Cameron, soloist of Third Church of Christ, Scientist, with Beatrice Clifford as his accompanist; Helen Murray, with Mr. Towner as accompanist; Stewart Brady, boy soprano, with Catherine Swint at the piano, and Grace La Page, soprano, accompanied by Mrs. Robert Grubb. Theodore Strong was heard as organist. Alvina Huer Wilson was chairman for the day.

Monday night's Auditorium concert brought music of different nations. Massed Army, Navy, and Municipal

bands took part. Germany was represented by a chorus of 400; China and Japan by pantomime, dances, and music; Spain, Italy, the British Isles and other European countries were duly represented in interesting fashion.

On Tuesday the daily noon-time organ recital was given by Ruth Austin Cameron. This was followed by a concert by the public school music department under the direction of Estelle Carpenter. The Glee Club from the Girls' High School did conspicuously good work under the leadership of Mary McGlade, and the Lowell High School Boys' Glee Club was prominent among groups of male voices. The juvenile audience, numbering between 8000 and 9000, sang under the direction of Miss Carpenter. Theodore Irwin, organist, and the Municipal Band under Philip Sapiro, gave the instrumental background for the choral ensemble. Bands and orchestras from schools contributed numbers; and soloists from the Polytechnic High included John Chickanzeff, violinist.

Federation Program

In the evening an elaborate program was given in the Auditorium by the California Federation of Music Clubs. Virginia Miller, State winner in the piano student contest conducted by the Federation, represented the Allied Arts Club; Amerigo Frediani, tenor, accompanied by Mrs. Horatio F. Stoll, represented the Pacific Musical Society, as did E. Harold Dana, baritone, and Margo Hughes, accompanist. Louise Marleau, Northern California winner in the young artists' contests, (piano); Frances Weiner, Pacific Coast winner of the Sesquicentennial students' contest (violin), and Ruth Meredith, pianist, president of the Allied Arts Junior Auxiliary, were presented by the Allied Arts Club. The San Francisco Musical Club sent Virginia Treadwell, contralto; Mirian Sellander, soprano, and Rachel Ward, accompanist. The San Francisco Music Teachers' Association was repre-

New Works by Dohnanyi and Others Heard in Budapest

BUDAPEST, May 1.—Two recent native novelties have been given in the local theaters. Ernst von Dohnanyi's "Donna Simona," had its world-premiere recently at the Budapest City Theater. The work is a comic opera in one act, and proved again the versatile gifts of the noted conductor and composer. Another novelty at the same theater was a mimo-drama with songs, "Laterna Magica" by Georg Kosa, to a text by Anna Szederkenyi. "Karneval," music by Rudolf Lavotta, to a "thriller" by Julius Toronyi, also had its first performance at this theater.

sented by Mrs. E. E. Young and John C. Manning in two-piano numbers.

The Junior Auxiliary of the Pacific Musical Society gave one of its astonishing programs in the Civic Auditorium in celebration of Music Week. Appearing in piano solos and duets were Catherine Jaske, Camille Moreggia, Marie Mc-Kay, Hertel Theuerkauf, Anette Grenadier, Marie Becker, Francis Violich, Robert Turner, Wade Thomas Jr., Elsie Radke and Sarah Ludwig. Stewart Brady, boy soprano, sang. Violin numbers by Ferdinando Claudio and a violin duet by C. William Fredericks and Jack Murphy added variety to the program.

Alda Astori was another Music Week recitalist. Giving a brilliant performance of an unhackneyed piano program in the Italian room of the St. Francis Hotel, Miss Astori added to her already excellent reputation. The program contained works by Frescobaldi, Zipoli, Rameau, Couperin, Pizzetti, Castelnuovo-Tedesco, Debussy, Ravel and Rhené-Baton.

Wednesday afternoon the parochial schools had their hearing, a creditable one, under the direction of Father Edgar Boyle and Edwin Hutchings. In the evening, the San Francisco Call's piano playing tournament was listed under the auspices of the Hon. James D. Phelan.

School Band Contest

The week's concluding event was the final contest for high school bands from all parts of the State. Fifteen school organizations, winners in preliminary contests, played for the judges during the afternoon and evening. Final awards were made at the evening concert in the Civic Auditorium, when E. Whitney Martin of Stanford University, J. C. Cole, leader of the Sixth Coast Artillery Band, and Grant Falkenstein, composer from Fresno, gave first place in Class A to Modesto High School Band, led by Frank Mancini. Burlingame High School won second place, with E. O. Brose as leader; and Sacramento High Concert Band came third, under the leadership of Thomas H. Wills.

Smaller organizations, composing Class B, had Princeton, led by Ernest Allwyn, and Arcata, led by Walter N. Wood, as first and second prize winners, respectively.

Lodi High School was winner among bands with less than one year's experience. Second award was given to Santa Rosa; and third to San Mateo. R. L. Cross, Joseph Walter and George Wale were the respective leaders.

The evening program concluded with a concert by the massed bands totaling over 1000 youthful musicians. E. J. Delano, chairman of the contest, conducted the ensemble.

Among other events of the week were those contributed by the San Francisco Musical Club, and by the R. O. T. C. Band, of which Capt. John P. Adams is leader. Programs were also given in all schools, public playgrounds, parks, the Public Library, department stores, clubs, hospitals and institutions, and in many industrial houses.

The executive committee for the week was composed of Hon. C. C. Young, and Mayor James Rolph, honorary chairmen; Chester W. Rosecrans, executive director; Frank R. Havenner, chairman; William H. Crocker, treasurer; Mrs. H. Roy Stovel, secretary; Thomas Boyle, auditor; and the following vice-chairmen, James J. Black, Andrew J. Gallagher, Milo Kent, Milton Marks, Alfred Roncovieri, Warren Shannon and Shirley Walker.

MARJORY M. FISHER.

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Bach Mass and Motets Refresh Bethlehem Pilgrims

[Continued from page 1]

York Symphony, headed by Mischa Mischakoff, concertmaster, and by the organ, played by T. Edgar Shields, assistant conductor of the choir.

There was no orchestra on the first day. Though these programs were nominally unaccompanied, a piano was used to sustain the more elaborate-figured instrumental parts, played by Ruth Becker, the choir's accompanist. The Moravian Trombone Choir, as in former years, played its time-honored chorales from the belfry before each session.

To ascribe to the annual gatherings of Bach-devotees on the greensward of Lehigh University a ceremonial atmosphere is to repeat an old story. The Bethlehem Bach Choir is a unique group of nearly 300 singers, in many instances devoted amateurs who attend arduous rehearsals through many months for these supreme musical endeavors, and it furnishes each spring a revelation to many newcomers. A large percentage of music-lovers however, makes the pilgrimage again and again to Bethlehem—it being not exceptional to hear of a veteran who has attended these sessions since that period more than a decade ago when they were given in the smaller Bethlehem church across the river. Many of these staunch adherents of the festival, among them Mrs. Theodore Roosevelt, were again numbered with the listeners this year. There were also a number of notables in musical and other spheres.

New Motet Sung

Though the festival was officially opened on Friday afternoon, there had been on the evening before the annual public rehearsal, to which the public is admitted at nominal fees. A feature of this pre-festival gathering was the presentation of flowers to Dr. Wolle and to Miss Becker, the loyal accompanist. The presentation was made by the Rev. Dr. James R. Robinson. Dr. Wolle made a brief address, in which he thanked the members of the choir for their loyalty.

The afternoon program on the opening day found a large audience gathered. The summons from the belfry, given by the trombonists, while the throng gathered on the campus below, utilized chorales which in several cases were heard in the works sung later by the choir. The opening day's programs had been arranged with a view to presenting six church compositions of Bach as a unit. The opening work was the four-part motet, "Praise the Lord, All Ye Heathen," given for the first time at Bethlehem. An introductory chorus was followed by a fine unison chorale for tenors, "Zion Hears Her Watchmen's Voices," written with stirring vigor. The tenors, though they were generally adjudged a better group than those heard in some former years, are not perhaps the most distinguished element in Dr. Wolle's choir. They achieved these pages with steady intonation, if with a rather light tonal quality. The concluding chorale for full chorus unaccompanied, "O Joy, to Know That Thou, Our Friend," brought an exhibition of the fervid singing of devotional melodies that distinguishes this choir. On these works the conductor seems to concentrate all his force, bending slightly and with quivering forefinger signalling the tempo and dynamic range, drawing forth

organ-like sonorities from the large chorus.

The second number was the motet for double chorus, "Come, Jesu, Come." The opening section was given with firmness of attack and good balance of parts. The audience rose to join in the chorale "When Called by Thee"—a delightful, if artistically somewhat uncertain, custom that obtains at Bethlehem. That it has the virtue of securing a more active participation of the listeners, and thereby intensifying the spirit of the occasion, cannot be denied. The sopranos then had a unison chorale, "O Bide with Us, Thou Savior Dear," which was very effective despite the almost placid, restrained quality with which it was sung. The sopranos are a numerous and aggressive body in Dr. Wolle's organization; their tone rather uncolorful in quality, but delectably smooth and sonorous.

This number ended with a remarkable unaccompanied chorale, "World, Farewell," in which some of the voices



Dr. J. Fred Wolle, Conductor of the Bethlehem Bach Choir

hummed the melody with a surprising effect of resonance, while the others intoned the words. Dr. Wolle, a most individual leader—if his ritards and other artistic procedures are in cases open to slight objection by purists—has developed some effects comparatively unique. One of these is the sonorous fall given to final cadences, which in some instances wells upon the ear with almost the effect of an echo.

The concluding work of the afternoon session was the motet for double choir, "The Spirit Also Helpeth Us." Its taxing contrapuntal structure, which prompts amazement at the mind which conceived it, offered no little task to the singers, and they achieved it with fair success. The audience joined again in four chorales which came toward the end. The afternoon closed with haloing effect, as the late sunset stained the windows of the chapel, with a "Nunc Dimittis," intoned by the basses, and a finale chorale, "We Praise Thee," an harmonic elaboration of the melody commonly known as "Old Hundred." The audience participated in the final inspiring surge of tone. The organ was played by Mr. Shields in all the chorales sung by the whole assemblage.

Friday evening was marked by some stirring antiphonal singing, preluded by the customary trombone proclamation. A somewhat larger audience than that of the afternoon assembled, and the geniality always a characteristic of Bethlehem pilgrims had now advanced with the opportunity to renew old acquaintances.

Antiphonal Singing Thrills

The motet for double choir, "Be Not Afraid, I Am With Thee," another "first-time" performance by the choir, showed the adaptability of the organization in additions to its repertoire. The second number was one of the highest points of the day—a very beautiful five-part motet, "Jesu, Priceless Treasure," with a plaintive, buoyant minor introduction. In the simple verses beginning "Death, I Do Not Fear Thee," was as perfect an embodiment of religious sentiment as has perhaps been set in tone. The final unison chorale for contraltos, "Author of the Whole Creation," was noble in its sonority and at times exquisite in shading.

The climax of this program, in so far as surprising musical mastery are concerned, was probably the final motet for double choir, "Sing to the Lord a New-Made Song," with its two choruses competing against one another. The audience sang in the chorale, "Within Our Inmost Being" and the final "Gloria Patri," marked by breadth and power. The first day's program thus ended had an intimate quality rather different from that of the grandiose and overwhelming Mass.

There was an inevitable loss on the first day by the absence of the orchestra, which used to be a feature of these sessions. Although the piano accompaniments to the more elaborate figured portions of the works were played by Miss Becker with a sonorous tone and genuine musicality which actually captured the devotional quality of the performances, the effect of a modern concert grand was disturbing, and was much less successful in blending with the voices than the gracious flexibility of strings. A modern version of the cembalo—tried here once before, if memory serves—would have been happier, if its carrying powers were sufficient. Perhaps, too, a string quartet might have solved the problem.

As regards the performances, leaving some technical insecurities out of the record, the Friday programs offered some memorable moments, when the choral forces were fused into a flame of expression by their forceful leader. It is to miniatures of Bach's art that the choir contributes its most individual stamp. Its singing of chorales is perhaps unrivalled anywhere, owing to the tonal weight and emotional force of utterance.

But the opening day's program hardly offered to an average audience the delights of the varied orchestral and choral bills, or of such a work as the "Christmas" Oratorio, given in other

[Continued on page 16]



From the portrait by the Dutch Artist T. W. Van Oss
Hugh Ross

Schola Cantorum Engages

Hugh Ross as New Conductor

[Continued from page 1]

Ross served in France during the war, and on his return was elected to a musical scholarship at New College, Oxford, and was president of the Oxford University Musical Club. After conducting orchestral concerts in Oxford and London, Mr. Ross was appointed conductor of the Winnipeg Male Voice Choir in 1921, and of the Winnipeg Symphony in 1923, in which year he conducted the Winnipeg Male Voice Choir in Chicago, Detroit, Toronto and New York, and was also guest conductor of the Minneapolis Symphony.

Werrenrath Continues to Fulfill May Dates

Reinald Werrenrath's May bookings continue to come in. In addition to the several already slated, there are two or three more dates impending, notably in Charlotte, N. C. Mr. Werrenrath gave a recital under the auspices of the Civic Club in Huntington, Pa., on May 5. The Drexel Institute in Philadelphia was visited on May 7 and on May 8, Mr. Werrenrath was to be one of the many stars featured on the several N. V. A. programs given throughout the city. On May 19 Mr. Werrenrath was to sing at the Country Club at Sewickley, Pa.

Elly Ney Booked in Germany

Elly Ney, who but recently arrived in Europe, was booked for concerts at Berlin on April 23; Leipzig, April 25; Dortmund, May 2; and Stuttgart on May 5. She will play at the Beethoven Festivals at both Düsseldorf and Bonn, immediately thereafter, and in London on June 20.

PORTLAND, ORE.—The Portland Junior Symphony, Jaques Gershowitch, conductor, made its first appearance outside of Portland at Salem, on May 7.

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Clair Eugenia Smith under the Palms at Honolulu



The Volcano on the brink of Kilauea

Clair Eugenia Smith, popular mezzo-soprano and composer, is again in Hawaii, gathering material for native music which she plans to present in New York. She recently gave a luau (dinner party) in honor of Margaret Matzenauer, and amazed the guests by joining the hula dancers in the Hawaiian native dance. She is keeping in trim for her forthcoming

concerts in the United States by a vigorous daily routine of swimming, surf-board riding, bubble-boat drifting and singing. She has gathered an immense amount of good concert material during her stay in Hawaii. She used some of the little-known Hawaiian melodies in her recent concert in Honolulu, and was rapturously acclaimed.

Mattia Battistini, As An American Heard Him Abroad

By FRANCIS ROGERS

THE interesting article on Mattia Battistini in *MUSICAL AMERICA* for May 7, tempts me to reminisce a little on the same subject.

Although I had known of Battistini's great art for a long time and wished that I might have a chance to judge for myself of its quality, his well-known resolve never again to cross the ocean had brought me to the conclusion that the longed-for opportunity would never come to me. Great were my surprise and delight when I arrived in Paris with the A. E. F. in November, 1917, to read the announcement of Battistini for a prolonged series of guest performances at the Paris Opéra. The first performance at which I could be present was one of Saint-Saëns' "Henry VIII," sung in French by all the cast. I was much disappointed both in the opera and in the rendering of the title rôle by the famous Italian. The opera is dull and uninspired. If it has an interest, it is in the opportunity it offers the baritone to impersonate a remarkable figure in history; its value as a musical work is slight. Battistini did fairly well with the historic side of the part, but he is a singer of the old school who never strays far from the footlights or takes much interest in the doings of his colleagues. What few vocal opportunities came his way were not favorable to his style of singing and type of voice. The utterance of the French text, too, seemed to hinder the freedom of his emission and he sang frequently below pitch and with a fatigued quality of tone.

When I heard him a few days later in "La Traviata," I attributed many of his vocal shortcomings in the rôle of *Henry* to the linguistic difficulties, for in his own language his voice was as free as a bird's and except for an occasional tendency to sharpness in his upper voice, with a tone as fresh and young as that of a man of forty. He was dressed most elegantly in costumes that showed off well his manly proportions. Only in the heaviness and inelasticity of

his gait did he betray the secret of his many years.

Next I heard him in two performances of "Rigoletto" for which I have nothing but praise to utter. As Blair Fairchild said to me after the second: "It might be different, but I do not see how it could be better!" Vocally, it was perfection, and dramatically thoroughly adequate, though not so deeply moving as Maurel's marvelous impersonation of the same rôle.

Sang Tosti Songs

My last chance to hear him was at a charity concert at the opera, at which he sang a number of songs and took part in the performance of one act of Donizetti's "Maria de Rohan." In afternoon garb and with a piano accompaniment, he seemed curiously ill at ease for one who must so often have sung under the same conditions. He stood awkwardly behind the accompanist and occasionally peeked over the accompanist's shoulder, as if uncertain as to what his notes were. He did not seem completely at home even in "Caro Mio Ben." On the other hand, his performance in the scene from Donizetti was perfection again—no wonder he offered it to the Parisians! His songs were as I recall, mostly of the school of Tosti.

Although Battistini's voice has much of the tenor timbre in it, as has De Luca's, it is a real baritone—*baritono di grazia*. It has not the rotundity and opulence of the young Amato, but excels by its brilliance, its freedom and its velvety quality of tone. The only voice comparable with it in these respects, and possibly excelling it, was that of young Caruso in "La Favorita" and "L'Elisir d'Amore." His low notes were in no way remarkable, but the octave from middle G upward was a marvel of beauty, increasing in magnificence as it mounted the scale. Such a voice needs such a medium as that provided by Donizetti and Verdi. I should think his voice quite inadequate to deal with the low tessitura of "Don Giovanni."

Two or three peculiarities of style and technic remain in my memory. One of a surprising character was a habit of making his vowel attacks somewhat below the pitch, in the way so habitual among the Russians, from whom he may in the course of his many seasons in Russia have caught the trick. A favorite *tour de force* was for him to attack his extreme high notes with full voice, holding them and expending their force until it seemed as if they must collapse through lack of breath or break from lack of control, and then, just when one felt that catastrophe must ensue, bringing them down with a graceful and comfortable portamento to a happy conclusion. This feat of his always recalled to me the awe-inspiring skill of Cinquevalli, the king of all jugglers. I shall never forget the exquisite quality of Battistini's vowel E (ee). This vowel, often so difficult for even accomplished singers, was peculiarly happy in his voice, especially in the upper range where, whether loud or soft, it was of an incomparable lusciousness.

I wonder whether Battistini could have a success here commensurate with his great European celebrity? Perhaps so, but I am not certain. A voice of exquisite quality, produced in accord with the best traditions of *bel canto*, should win admiration anywhere; but a repertoire consisting almost exclusively of Donizetti and early Verdi, some good Italian songs of the eighteenth century and some totally undistinguished songs of the nineteenth—I have my doubts as to the sustained drawing power of such a voice and repertory in combination.

Officers Are Chosen by Branford Society

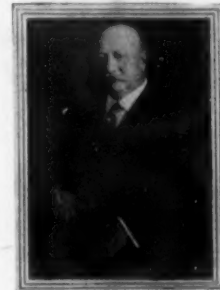
BRANFORD, CONN., May 14.—Officers elected at the annual meeting of the Junior Musical Art Society, held in the home of Mrs. J. J. Walworth are: Edwin Michaelson, president; Robert Dzomba, vice-president; Robert Dzomba, secretary; Harry Lindberg, treasurer; Hazel Clemons, librarian; Betty Bailey, historian. W. E. C.

GLOVERSVILLE GIVEN SCHOOL MUSIC PRIZE

Income from Bond Will Be Used as Annual Award to Student

GLOVERSVILLE, N. Y., May 14.—The music department of the Gloversville public schools has received a gift of a

\$1000 bond from Hon. Lucius N. Littauer, a resident of the city. The income from the bond is to be used annually as a prize to the student, boy or girl, of the high school showing superiority in technical performance on a musical instrument as demonstrated in the



Hon. Lucius N. Littauer

band or orchestra, and who has proved superiority in the development of team work in these organizations.

The gift was offered by Mr. Littauer and accepted by Harry W. Langworthy, superintendent, in behalf of the Board of Education and the musical organizations, at a complimentary assembly program given at the school recently, under the direction of Leland S. Graves, director of instrumental music in the city.

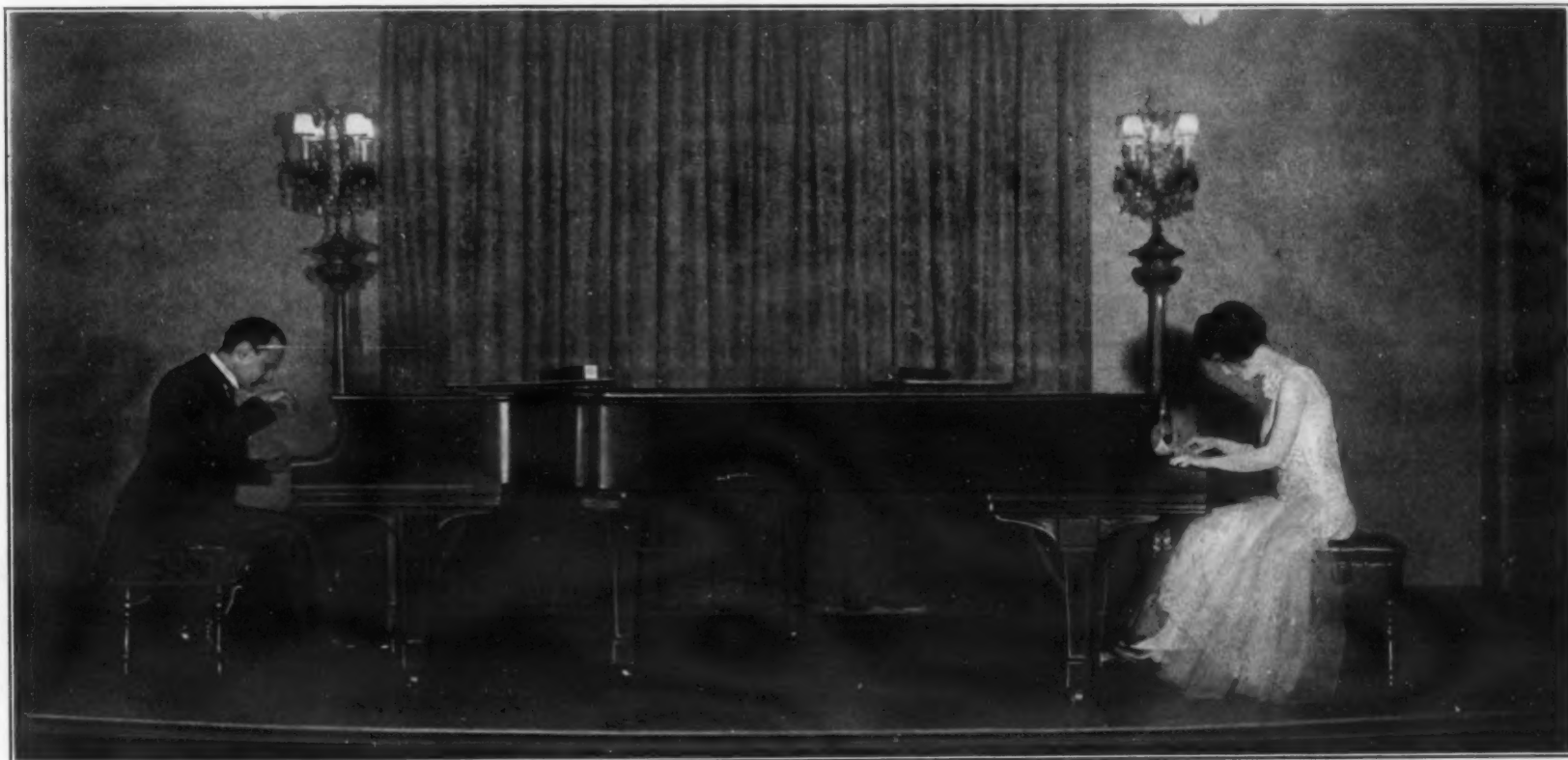
The high school has a choir of 140 which, with the orchestra, announced the "Rose Maiden," by Cowen, in May.

The music department of the schools has long worked to develop a high standard of music. Emma E. Devendorf is supervisor of music for the city; Mr. Graves is director of instrumental work, and of the high school choir; and Elizabeth C. Ward is a special teacher of music in the Estee Intermediate School.

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Memory Contest Extends Influence in Kentucky Center



LEXINGTON'S ARMY OF "PERFECT" ENTRANTS

This Photograph Shows 1100 Persons, Including a Majority of Children, Who Submitted Entirely Correct Papers in the Recent Musical Memory Contest Held There. Those Pictured Were Able to Identify Correctly All the Musical Numbers Played at the Examination

LEXINGTON, KY., May 14.—The music memory contest has by now become a familiar feature of American educative work in the field of culture. This city has found a remarkable success in its participation. The familiar system by which the entrants are taught during a number of months to listen attentively to a large number of musical

works played on reproducing instruments or otherwise has brought remarkable results. Such aptitude has been shown by those taking part that the number who prove wholly successful in the tests is growing. This year eleven hundred persons, mostly school children, received perfect papers in the annual music memory contest recently held in the University of Kentucky Gymnasium, under

the auspices of the Civic League, assisted by the MacDowell Club. Music memory contests were started in Lexington by the MacDowell Club in 1922, with 214 persons entering. There has been a steady increase of participants each year. The last two years the Civic League, of which Anna Pherigo is executive secretary, has had charge of the contests. MARY CAMPBELL SCOTT.

CONCERT IN BALTIMORE FEATURES CHORAL MUSIC

Railroad Glee Club Achieves Artistic Effects in Annual Performance—Singers Are Applauded

BALTIMORE, May 14.—The annual concert of the Baltimore and Ohio Railroad Glee Club was given on May 6 in the Maryland Casualty Auditorium before a very large audience. Under the capable guidance of George Castelle, the singers interpreted numbers recommended by the Associated Glee Clubs of America and other compositions of a worthy choice.

This program interested the hearers because of its quality and the vivid manner in which it was interpreted. The

chief item, Daniel Protheroe's "Drontheim," was sung with vigorous tone and excellent attack. Hilda Hopkins Burke was the soprano soloist. Miss Burke's singing had dramatic value and warmth of expression; each song was projected with appropriate mood and qualitative effects. Paul Nachlass, tenor, assisted in the presentation of "The Omnipotence" by Schubert. Charlotte Rodda and Virginia Castelle supplied the piano accompaniments. Dr. Eugene Wyatt was at the organ, giving additional support to the chorus. He also contributed a group of three compositions.

The recital given by Matie Leitch Jones, soprano, and Eugenia Earp Arnold, contralto, in the Maryland Casualty Auditorium on May 2 proved the

artistic qualifications of both singers. The admiring audience recognized these musical features and applauded enthusiastically. Howard R. Thatcher's setting of "Break, Break, Break" was acclaimed with applause. The composer, who served as accompanist, had to acknowledge this prolonged applause. FRANZ C. BORNSCHEIN.

Matzenauer Sings in Dalles

DALLES, ORE., May 14.—Margaret Matzenauer, accompanied by George Vause, a citizen of this town, appeared in concert here, under the auspices of the Monday Musical Club, on April 30. J. F.

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Indianapolis Choir Gives Music to Library

INDIANAPOLIS, May 14.—The public library has received a gift from the Mendelssohn Choir of some thousand copies of choral works produced during the last ten years. Noteworthy gifts to the library have been orchestral scores and piano, cello and violin music contributed in memory of musicians who were active in building up musical conditions here—Alexander Ernestinoff, Oliver Willard Pierce, Clemens Vonnegut, Jr., and Bertha Schell-schmidt.

STERLING HEARTILY ENJOYS MUSIC WEEK

Expenses Met by Chamber of Commerce, Clubs and Individuals

STERLING, COLO., May 14.—The fifth annual observance of Music Week was one of the most successful ever undertaken. This movement has been sponsored each year by the Orpheus Club, whose officers are: Mrs. Marcus C. Leh, president; Mrs. Norris C. Bakke, vice-president; Mayetta Toohey, secretary; Mrs. F. C. Yerkes, treasurer; Mrs. W. E. Glass, corresponding secretary.

Programs showed great variety. Much credit is due to the efficient committee in charge, composed of Anna Bell Lyman, chairman; Mrs. M. Gatewood Milligan, Mrs. Cal Cheairs, Mrs. G. L. Riley and Mrs. H. O. Bingel.

All the programs were free, thanks to the financial support given by the Chamber of Commerce, merchants, clubs and individuals.

A vesper service was held in the Methodist Church on Sunday afternoon. Each church was represented. A choir of forty was under the direction of Mrs. H. L. Earnhart, with Mrs. F. C. Yerkes at the organ.

Participants during the week were organizations of the Logan County High School, under Blanche Rumbley and L. E. Smith; the High School Band, recent victors in the tri-state meet, led by L. E. Smith; the men's glee club, under Edward W. Johnson, and students of Charles J. Templeton. One program was arranged by a committee from the Orpheus Club, headed by Mrs. O. M. Thomas and assisted by Mrs. H. B. Davis.

An artist's recital was given in the Presbyterian Church Auditorium by Mary McConnell, violinist of Pueblo, and Earl Linder, tenor of Denver.

Recitals were given by pupils of Mrs. M. Gatewood Milligan, Anna Bell Lyman, Harriett Webster and Mary Fulton. Dorothy Buer gave a musical tea, and programs were held in the homes of Mrs. C. C. Holtorf and Mrs. F. E. Palmer. An interesting feature was a group of songs composed by Mrs. Holtorf.



Photo Mishima Studio

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PRESS NOTES

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CONTEST FESTIVAL IS WINNIPEG EVENT

English Adjudicators Come to Ninth Annual Competition

By Mary Moncrieff

WINNIPEG, May 14.—The ninth annual Manitoba Musical Competition Festival was held from April 26 to May 7. Adjudicators were Dr. J. F. Stanton, Thomas F. Dunhill and Edgar L. Bainton of England. The competition was managed by the Men's Musical Club, whose president is Fred C. O'Brien. The general secretary is George S. Mathieson.

Enthusiastic interest was shown on the part of musicians and the public. There were 121 different classes, with well over 600 entries. Public sessions were held in Central Church and First Baptist Church.

The final concert in connection with the competition was given on May 7 to an audience of 4000 gathered in the Winnipeg Rink. The program, on the whole, consisted of numbers given by the winners in the various classes. Prizes were presented by Sir James Aikins.

Those contributing to the program were: the Canadian Legion Concert Orchestra; Cyril Hill, boy soprano; Earl Grey School Chorus; Joan Evans, contralto; Richard Seaborn, violinist; Waterhouse Students' String Quartet; Ernest Mettrep, tenor; Daniel McIntyre Collegiate Institute Choir; Peggy Watson, pianist; Holy Trinity Anglican Choir; Augustine Church Girls' Choral Class; Leonardo Lee, Mary Gussin, John Kuchmy, Ralph Steiner and Fred Grinke in an ensemble number for four violins and piano; the Knox Church Mixed Choir; Knox Church Male Choir, and Knox Church Ladies' Choir. The Winnipeg Male Voice Choir sang part-songs, and gave "Serenade" by "Alpha," the winning composition in the amateur ensemble class.

Hugh C. M. Ross, it was announced by F. C. O'Brien, retiring president of the Men's Musical Club, made his farewell appearance with the Male Voice Choir before leaving for New York to take up work in that city. Ruth Matheson sang "The Trees and the Masters" by George Bowles, accompanied by the composer, who carried off honors in several classes of compositions. Gwendda Owen Davies won honors with her Fugue for the piano.

Boys' Choir Heard

The Boys' Choir of the Men's Musical Club gave a successful concert in Young Church on April 21 under the direction of Ethel Kinley. Outstanding numbers by the choir were Handel's "Beauty Lately," Dunhill's "A Lake and a Fairy Boat," and "The Ride of the Witch" by Herrick-Wood. The choir soloists, George Kent, Jack Dryborough, and Hubert Barnard, were received with much enthusiasm. James Wright, violinist, was the assisting artist. Others contributing to the success of the concert were Lola Smith, Eleanor Tennent, Fred Grinke, George Pollack, Ephraim Cohen, Lucy Cooper, Melba Smith, Jack Sutton and Gwendda Owen Davies.

Twilight recitals were recently given in St. Luke's Church. At one of these, John Hartley, organist, was assisted by Mrs. J. M. Rice, Mary Webb, sopranos; Helen Coultry, contralto; Leslie Atkins, cellist; P. J. Fowler, tenor, and N. G. Orchard, bass. Another program was given by Wilfred Coulson, organist, assisted by Stella Boyd, contralto, May Lawson, and Richard Seaborn, violinist.

Hugh C. M. Ross gave the sixth of the Canadian College of Organists' series of recitals in Holy Trinity Church.

The Clare Studio Club gave a special Beethoven centenary concert recently. The program consisted of a paper read by Edna Sutherland on "A Century of Beethoven"; the Sonata in A for violin and piano, Op. 47, played by Mr. and Mrs. John Waterhouse; "Adelaide," sung by Norman Douglas, tenor; Sonata, "Les Adieux," played by Eva Clare; and the Quartet in F Minor, Op. 95, played by John Waterhouse, Fred Grinke, Ronald Gibson and Leslie Atkins.

Helen Williams, pianist, and Erwin Harris, violinist, appeared in a joint recital given in the Fort Garry Hotel on April 18. The artists gave a most interesting program. Ensemble numbers included the Sonata C Minor, Op. 45, by

Grieg, and Brahms' Sonata in D Minor, Op. 108. Miss Williams played a Chopin group, and numbers by John Ireland and Rhené-Baton. Mr. Harris, who lately came from Budapest, played Vitali's Chaconne, "The Souvenir de Moscow" by Wieniawski, and Sarasate's "Gypsy Airs."

Concert Activities in Winnipeg

WINNIPEG, May 14.—Cecilia Brault, French-Canadian mezzo-soprano, appeared in recital in the Walker Theater on May 6. She sang songs by Peri, Purcell, Morley, Dalcroze and Bizet, and Canadian folk-songs. Laurette Labelle was the solo pianist and accompanist. The recital was under the local management of the Lions' Club. An operatic concert was given in the Fort Garry Hotel on April 30. The program consisted of the Prison Scene from "Faust," and "The Secret of Suzanne." The singers were Maria Frankfort, Fitzherbert Hughes and George R. Trumbell. John Barry Harrison of the Community Players played the pantomimic part in "The Secret of Suzanne." Accompanying were Muriel Cottingham and Flora Matheson. M. M.

Frederick Haywood Presents Novel Program

Following out his belief in the necessity of knowledge of allied arts, Frederick Haywood, teacher of singing, presented a somewhat unique program at the Park Avenue Theater on May 1. Raymond Hearn, baritone, was heard in two groups and Jessie Ward Haywood contributed six readings, three of which were her own poems. Harry Irvine, lecture-recitalist and producer, provided a one act play, "The Swan Song," adapted from Tchekov. Finally there was "In Arcady," a musical sketch evolved from the eighteenth century French bergerettes with original lyrics by Harry Irvine and musical adaptations by Frederick Haywood and James Woodside. The cast included Olive Emerson and Julia Bliss, sopranos; Eleanor Blake, mezzo; Willard Vining, baritone, and Carl Boxill, tenor. The reception given this program has led Mr. Haywood to arrange for its repetition in June.

Gescheidt Pupil Scores in Appearances

Earl Weatherford, tenor, appeared as soloist at a Masonic concert at Kilwinning Lodge, Brooklyn, on April 29, and with the Women's Choral Society of Nutley, N. J., on May 5. Mr. Weatherford won enthusiastic appreciation on each occasion. His programs included Debussy's "Mandoline," Gluck's "O Del Mio Dolce Ardor," "Zueignung" by Strauss, Weaver's "Moon Marketing," "Prelude" and "Love I Have Won You" by Ronald. "Pleading" by Kramer. "Come to the Fair" by Martin, and as encores "Carry Me Back to Old Virginia" and "Daddy and Babs." With the Nutley Choral Society Mr. Weatherford also sang the incidental solos for "The Slave's Dream." He is from Adelaide Gescheidt's studio.

Chicago Opera Anticipates Full Season

[Continued from page 1]

which time the complete repertoire will be announced.

Mr. Johnson predicts greater patronage than ever before. Said he:

"The announcement of a definite plan for a new home of appropriate appointments and permanent nature made by Mr. Insull in the closing days of last season have had an inspirational effect. Interest in the immediate activities and future of the Civic Opera is at a high pitch. This is demonstrated in every direction. For instance, we were delighted with the vitality shown last season in subscriptions, which early reached a point assuring a splendid degree of success.

Many Subscriptions

"Today, seven months ahead of our opening date, we have a far higher percentage of subscription renewals and new subscriptions than was the case at the corresponding period last year. More than 60 per cent of those who enjoyed opera last season as subscribers have already arranged for their seats for next season, and each succeeding day finds a surprising volume of business coming in.

"It is highly significant this far ahead of our period of operations, and fully justifies us in planning great elaboration and scope for next season. Continuation of the present demand will mean that it will be difficult, if not impossible, to secure opera seats next fall, at least for five performances of each week's schedule.

"Chicago music lovers will be pleased. I am sure, with the re-engagements made, for in each instance the artists have endeared themselves to the public by 'making good.' The new personnel under consideration contains very promising material, including several American artists. The latter are forging ahead every day and creating an established place for themselves, but the dream that they will replace all others in American opera houses is not to be realized in our day.

"A grand opera personnel is essentially international because the high standard demanded, at least in Chicago, is such that no one land can furnish the casts in their entirety. And I can foresee no great immediate change, save the slow gradual increase in American singers capable of taking their places in the artistic ensembles representative of the world's best, recruited without reference to political lines."

Singers Engaged

Re-engagements include:

Sopranos: Toti Dal Monte, Mary Garden, Florence Macbeth, Edith Mason, Claudia Muzio, Rosa Raisa.

Contraltos and mezzos: Maria Claessens, Lorna Doone Jackson, Augusta Lenska, Irene Pavloska, Cyrena Van Gordon.

Tenors: Fernand Ansseau, Antonio Cortis, Charles Hackett, Forrest Lamont, Charles Marshall, Tito Schipa.

Baritones: Richard Bonelli, Cesare Formichi, Luigi Montesanto, Giacomo Rimini, Vanni-Marcoux.

Giorgio Polacco will continue as musical director, with Roberto Moranzoni and Henry G. Weber as conductors. Charles Moor, the stage director originally brought to Chicago from Darmstadt to supervise German opera, is on the list for next season as general stage director. Mr. Moor has just been made general stage director of the Covent Garden's season in London. His re-engagement in Chicago will doubtless mean that he will divide his time between London and the latter city.

"Reverting to the proposed new home for the Civic Opera," Mr. Johnson said, "an exhaustive survey will be made this summer of the principal opera houses of Europe for the purpose of developing practical suggestions for features to be incorporated in the edifice. Mr. Polacco, Mr. Moor and our technical director, Harry W. Beatty, will join me in this work. The two former are now in Europe and Mr. Beatty will sail next month to join in the survey with particular reference to new stage features and possibilities."

Mr. and Mrs. Johnson sailed on the Berengaria, planning to reach London May 24 in time to attend performances at Covent Garden in which several Chicago artists will participate in addition to one or two candidates under consideration for the Civic Opera. From London they go to France, Italy and Germany, returning to Chicago in mid-August. A series of conferences will be held with Mr. Polacco and Mr. Moor at which plans will be made for next season's list.

Balokovic Closes Tour in London

Zlatko Balokovic, violinist, completed his extensive European tour with a London appearance on May 9. He will come to America for a short visit and will return to Europe, where he is booked for another tour next fall. He will play again in this country, starting in February, 1928.

Bruce Simonds Fulfills Concert Engagements

Recent concert appearances for Bruce Simonds, American pianist, and head of the music department at Yale, were in Boston on April 2; Vassar College, Poughkeepsie, on April 15; New Haven on April 18 and 26. On May 14 he played in Oxford, Ohio.

WALLINGFORD, CONN.—The combined glee clubs and orchestra of the Lyman Hall High School gave a concert on May 7 under the direction of Miss Raynor.

W. E. C.

EMMA ROBERTS Contralto

She has the art of expressing a variety of moods and emotions, of coloring the voice to brighten the significance of the music.—RICHARD ALDRICH, *N. Y. Times*.

Miss Roberts has one of the few great voices that have come before the public in recent years and she uses it with all the finished beauty of the genuine old Italian school.—W. J. HENDERSON, *The New York Sun*.

She is one of the most satisfying artists now to be heard in the concert world.—*New York Tribune*.

Her tone is of luscious natural timbre with a wealth of color.—*Chicago Tribune*.

Miss Roberts' merits as a singer have long been recognized here. Her voice is particularly full and beautiful in the upper medium range. She is a careful and earnest interpreter, and her art always gives pleasure.—PITTS SANBORN, *N. Y. Globe*.

Emma Roberts is a song recitalist par excellence. Voice, temperament, style, all the needed attributes of an interpreter of lyrics are hers in rich measure.—JAMES H. ROGERS, *Cleveland Plain Dealer*.

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Bach Festival Attracts Enthusiasts to Bethlehem

[Continued from page 11]

years. Interesting as was Dr. Wolle's plan to fuse programs of motets into a more or less continuous devotional whole, this hardly gave meat to varied natures. The chorus at Bethlehem would doubtless benefit by some injection of the lighter Bach into its menu, as its towering virtue is sturdy sustaining power, and not always the greatest lightness and flexibility of execution.

Mass Thrills Hearers

On the final day the towering projection of the Mass in B Minor was, of course, the chief magnet which drew pilgrims to Bethlehem. It was the twenty-third performance by the choir. This year the number of standees was especially large. There was the usual hush of anticipation when the trombonists in the choir vestibule sounded their brief prelude, and the conductor's arm was raised for the opening bars of the "Kyrie." The burst of the voices immediately afterward is one of the most thrilling musical experiences to be had anywhere.

The thrice-familiarity of the choir with this work makes for a result that is seldom attained by other American organizations which attempt sporadic or first-time performances of this most taxing of liturgic compositions. Yet there were trying moments in the elaborate Bach sections and a few falterings. The opening Kyrie and Gloria, finding the singers fresh for their gigantic task, was perhaps the most finely finished portion of the performance. These pages, which seem to voice the agonizing of humanity, were all the more effective for a quiet restraint with which Dr. Wolle imbued them.

Quite in contrast was the jubilant and almost pompous imagery of the Gloria. This section alone constitutes a full-size task for any choral body. The experiment of having the choir groups sing the arias and duets came in here for trial. This, frankly, brought less satisfactory results than those attained in the choruses. The basses and baritones, though of rather sombre tonal quality, undoubtedly are a most valuable element in the choir. Their projection of the air, "Quoniam tu solus sanctus," as of the "Et in Spiritum Sanctum" in the

"Credo" was creditable, even though the emotional singleness which a skilled soloist can achieve was largely lacking. The soprano and tenor sections cooperated with less distinction in the duet, "Laudamus te." The contraltos throughout the day were most excellent in their unison work, the "Qui Sedis" and the final poignant "Agnus Dei"—perhaps the most rewarding solo passage in the work—being achieved with a unanimity and power that were deeply moving.

After the intermission, the Credo and succeeding sections were sung. One of the most thrilling effects which Dr. Wolle attains—as old-time attendants of the festival are well aware—is in that passage of the Credo which narrates the birth, suffering and resurrection of the Savior. The yearning descending figure and poignant harmony in the "Et incarnatus" are among the ineffable beauties of this work. Again a rare spell was wrought by the very sympathetic opening of this section as voiced by the sopranos. The mysterious sombreness of the "Crucifixus" section, which the conductor draws to a hardly perceptible murmur in the phrases elaborating "Sepultus est" is followed immediately by the burst of vigorous tone accompanying "Et Resurrexit"—a moment which never fails to startle and impress hearers.

The closing sections of the Mass gave some impression of weariness in the singers and, too, a tendency to accelerate the performance made for a few rather perfunctory moments. The typical Bach of the "Confiteor" suffered from a rather monotonous projection—for some unknown reason, the spirit felt in other years was slightly lacking. But in the vivid repetitions of the "Sanctus," the choir seemed again in its best stature. This was true also of the brief "Hosanna" chorus which came after the rather halting performance by the tenors of the "Benedictus," which lapsed much from the standard established by the tenor soloist, Nicholas Douty, in other years. The contralto's "Agnus Dei" more than redeemed this, the latter being one of the fine moments of the festival. And the final chorus, "Dona Nobis Pacem," again crowned the remarkable achievements of two days with its benediction of surging tone.

All honor must go to Dr. Wolle for his superhuman task. Virtually risen from a sick bed, he mustered an intensity and tirelessness of effort that brought in some instances the richest results. His life-long study of Bach's works, his creation single-handed of a choral unit that is one of the glories of American music, entitle him to the unending gratitude of all music lovers.

Conductor's Notable Achievement

That he labored this year under some difficulties other than those of slightly impaired health, doubtless explains some of the few unevennesses in the performances. There has been perhaps a need for financial retrenchment in the Bethlehem program, as the absence of soloists tends to show. There were rumors afloat of a withdrawal of support by one of the choir's previously most influential patrons. Whether this is or is not the case, there are others who have loyally continued their support. An energetic campaign for donors might solve other problems.

The orchestral playing this year was finely full-toned and incisive in most instances, though complete mastery was not always shown in the smallest detail. The conductor has signified his aim to found in Bethlehem an instrumental organization to accompany the festival music in some future year. It is to be doubted whether the results would be comparable to those achieved this year by the players from the New York Symphony, with whom Dr. Wolle is said to have held rehearsals in New York, thus obviating the necessity for a full orchestral rehearsal here. There is serious danger of the Bach festivals becoming too localized in scope, and in this connection it must be recalled that, although there is danger in professionalism, there is also a complementary peril in unprofessionalism.

The greatest need of the Choir is a larger auditorium, so that large enough audiences might be accommodated to pay for first-rank soloists. There was at one time a plan for such a building, but it seems to have been laid by for lack of means. The Bethlehem Choir richly deserves the attention of our musical Maecenases.

R. M. KNERR.

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IT will interest those who are in the vanguard of matters musical that Alexandre TCHEREPNINE, Russian Composer-Pianist, will give recitals of his much acclaimed compositions in New York, Chicago and Boston next season. Europe finds him sufficiently intriguing to keep him very busy, but he will be bookable here January, February and part of March. Direction Catharine A. Bamman, 50 West 46th Street, New York City.



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LOS ANGELES' LIST IS WELL SUSTAINED

Chamber Concert and Other Events Are of Notable Character

By Hal Davidson Crain

LOS ANGELES, May 14.—The Persinger String Quartet ended its schedule of five concerts in the Beaux Arts Auditorium on April 29, closing one of the most notable series of chamber music concerts of the season. The organization will return next winter for six concerts. This program included Ravel's Quartet as a request number. The other major work was Dohnanyi's Quartet in D Flat, Op. 15. Shorter numbers by Kreisler, Dvorak and Haydn proved delightful morsels. Keen interest was manifested at the opera-recital of "Turandot" by Ethel Graham Lynde in the Biltmore music room on the afternoon of May 3. An experienced and entertaining speaker, Mrs. Lynde showed a comprehensive grasp of her subject. She was heard by an appreciative audience that included many persons prominent in social and musical circles. At the close of the program, Merle Armitage, business manager of the Opera Association, introduced Andres de Segourola, who gave an interesting account of the opera's premiere at La Scala.

Music Week Programs

The management of the Beaux Arts Auditorium sponsored a Music Week program, through the courtesy of its tenants, in the Auditorium on the evening of May 3. Those taking part were Vera Johnston Knight, Frances Bates, Master Emil Charles Danenberg and Alexander Kosloff, pianists; Axel Simonsen, 'cellist; Maud Reeves-Barnard, Estelle Heartt-Dreyfus, William Pilcher and John Smallman, vocalists, and Joseph Rosenfeld, violinists. Grace Adele Freeby, several of whose compositions were featured on the program, played most of the accompaniments. Other accompanists were Grace Andrews, for Estelle Heartt-Dreyfus, and Daisy Sinclair, for Mr. Smallman. The hall was completely filled and applause was generous.

Other Music Week programs were those given by the choir of sixty of the First Baptist Church, Alexander Stewart, conductor. Compositions of Charles Wakefield Cadman, with the composer assisting in organ numbers, were given on May 1. A concert of ballads was given on May 5, and a program of anthems by Southern California composers was scheduled for the evening of May 8, with the following composers represented, Charles Wakefield Cadman, Frank H. Colby, Elinor Remick Warren, Althea Snider Turner, Louise Curtis, Leonarda Fisher, John Sayre, Mrs. Guy Bush and Cynthia Onderdonk Hunt. The quartet of soloists is composed of Beulah Ellis, soprano; Mildred Ware, contralto; J. Malcomsen Huddy, tenor, and Edward Adsit, baritone.

Teachers Form Choir

The Cecilian Singers, a group of some sixty music teachers in the public schools, made its first appearance, under the leadership of John Smallman, in the Philharmonic Auditorium on April 30. The new organization acquitted itself well, if not with distinction, and showed the result of artistic training under Mr. Smallman in well-timed entrances, clarity of enunciation and sincerity of purpose. Mr. Smallman was also the soloist in Fauré's "Carnival." Florence Kollar Haupt is president of the new organization; Nellie C. Byrne, vice-president; Laverna L. Lossing, secretary-treasurer; with Ethel A. Crosby, Alice Lockwood, Lena Leach, Irene P. Jessup, Dola Gard Strong, Mabel Glover and Hazel Burns, members of the board of directors.

Varied Programs Are Given in Long Beach

LONG BEACH, CAL., May 14.—Long Beach musicians appearing on recent programs were the Freysingers' Ladies Four, the Alford Girls' Trio, the California Girls' Trio, the Eva Anderson Violin Quartet, and the Woman's Music Club Chorus, directed by L. D. Frey. Teachers presenting pupils were Otto K. Backus, Katherine K. Umack, Mrs. R. O. Baldwin, Alice S. Durham. Special

Good Friday and Easter music was heard in all the churches. Joseph Ballantyne, directed St. Anthony's choir in "The Seven Last Words of Christ" (Dubois); and William Conrad Mills, led the First Methodist Episcopal Church Choir in Mercadante's cantata of the same name. "The Daughter of Jairus" (Stainer) was given at First Baptist Church under Rolla Alford, director. "The Crucifixion" (Stainer) was sung at First Presbyterian Church, where J. Oliver Brison is director. Sunrise services were held in Recreation Park. A. M. G.

CONCERTS IN PORTLAND

Music Week Observed in Public Library By Professionals and Students

PORTLAND, ORE., May 14.—National Music Week received recognition at the Public Library in programs arranged by Mrs. Herman T. Bohlman and Martha B. Reynolds, acting for the Music Teachers' Association in co-operation with Mrs. E. E. Watson, music librarian.

Professional musicians heard in the first program were P. A. Ten Haaf, baritone; Edouard Hurliman, violinist; Phyllis Wolfe, soprano; Virginia Spencer Hutchison, contralto; Ella Connell Jesse, pianist, and Agnes Love, accompanist. In succeeding programs, students were presented by Mrs. Herman T. Bohlman, David Campbell, Otto Wedemeyer, Mary V. Dodge, Frank and Beatrice Eichenlaub and Mrs. Clifford Moore.

A program was given by one of the MacDowell piano quartets at the meeting of the MacDowell Club. The players were Mrs. C. R. Miller, Mrs. Donald Heermans, Mrs. John R. Kaseberg and Mrs. D. D. Burst. The director was Ruth Bradley Keiser, who also played the accompaniments for the assisting soloist, Mrs. John O. Overman, soprano.

The closing opera for the club's opera class was Deems Taylor's "The King's Henchman," presented by Jocelyn Foulkes, lecturer; Mrs. Henry W. Metzger, soprano; Otto Wedemeyer, baritone, and Maude Ross Sardam, accompanist.

The Oregon Chapter of the American Guild of Organists sponsored a vespers recital at Reed College. Taking part were Winifred Worrell and George Bottome, organists; Gladys Taft, pianist; Gertrude Hoerber Peterson, violinist, and Ross Fargo, tenor.

Officers Are Elected By Oratorio Society In Los Angeles

LOS ANGELES, May 14.—Mrs. J. T. Anderson was re-elected president of the Los Angeles Oratorio Society last week. W. E. Monser, who has managed the business affairs of the society with success, was made first vice-president, and continues as honorary business manager. Other officers were elected as follows: S. E. Harvuot, second vice-president; Harry M. Haldeman, Louis M. Cole and Joseph Scott, vice-presidents; Etta Hoag, recording secretary; Floy Sisco, financial secretary; John V. Barker, treasurer, and F. J. Darnell, librarian. The last concert of the season will be on the evening of May 27, when Henry Hadley's "Music, an Ode," will be given in Shrine Auditorium. John Smallman is conductor of the society. H. D. C.

Los Angeles Trio Appears in San Diego

SAN DIEGO, CAL., May 14.—As a feature of their second annual concert, the San Diego Elks presented the Luboviski Trio of Los Angeles. The trio, composed of Calmon Luboviski, violinist; Mischa Gegna, 'cellist, and Claire Mellonio, pianist, played admirably. Other numbers on the program were given by the Elks' Chanters, the Elks' Orchestra, and Harrison Palmer, bass. The program was directed by William Deeble. W. F. R.

Long Beach Club Hears Spanish Music

LONG BEACH, CAL., May 14.—When John Steven McGroarty, producer of the Mission Play, spoke on "Early California" before the Woman's City Club on April 15, Myranna Richards Cox, a former member of the Mission Players, sang Spanish songs in costume. Mrs. Cox has organized and directs the Gwent Male Chorus, which made its first appearance on April 29, including several Welsh compositions in the program. A. M. G.

NEW BRITAIN, CONN.—The Musical Club Orchestra made its debut at a free public concert given in the Camp School Auditorium. W. E. C.

SPRING EVENTS ARE COAST ATTRACTIONS

San Francisco Concerts Include Ensemble Lists of Merit

By Marjory M. Fisher

SAN FRANCISCO, May 14.—The Minetti Orchestra gave its annual spring concert in Scottish Rite Hall with Easton Kent, tenor, as guest artist, and Florence Alexander and Mafalda Guaraldi as orchestral soloists. Giulio Minetti, founder and conductor of this amateur orchestra, has consistently held to the highest ideals, and this program had Schubert's "Unfinished" Symphony as its principal number. The young players did their work well. The Misses Alexander and Guaraldi played the Adagio from Bach's D Minor Concerto in a creditable manner. Mr. Kent's singing of *Rudolph's* Narrative from "La Bohème" was a triumph for this deservedly popular singer.

Rose Florence, mezzo-soprano, and Helene Moncheur, pianist, with Margo Hughes as accompanist, gave an interesting program in Native Sons Hall for the benefit of the French Library. Mme. Florence sang songs by Paisiello, Lully, Handel, Viardot, Weckerlin, Franck, Debussy, Fauré, Massenet, Rachmaninoff, Weaver and Terry. Miss Moncheur contributed solos by Chopin, Schumann-Tausig, and Glinka-Balakireff.

Season's-end concert was given by Leonid Bolotine, second assistant concertmaster of the San Francisco Symphony, and Ariadna Mikeschina-Dricker, pianist-composer. The Italian room in the St. Francis Hotel was the setting. Alice Metcalf was the manager. More than usual novelty was furnished by a sonata by an unknown Italian composer of the seventeenth century, and that of Leonid Nicolaieff in G Minor, Op. 11, in

Farmers Object to Jazz Radio Music

WASHINGTON, May 14.—The Department of Agriculture reports that information received as the result of a questionnaire sent to 10,000 farm radio owners in all parts of the country shows that there is a general opposition to jazz music in radio programs. Practically all the farmers sending in replies prefer old-time songs and classical music. ALFRED T. MARKS.

addition to two violin solos written by the pianist of the evening. The pianist played music by Kreisler, and the violinist, Brahms and Wagner—transcribed—as well as numbers by Sarasate, Wieniawski, and D'Ambrosio.

The Loring Club, San Francisco's oldest male choral organization, concluded its fiftieth season on May 3 with a concert in the Scottish Rite Hall, with Irene Howland Nicoll, contralto, as guest artist. It is the policy of the Loring Club to feature resident artists, and Mme. Nicoll delighted with songs by Marcello, Gretchaninoff, Brahms, Curran, Scott and Cadman. In addition, she sang the solo in a Brahms Rhapsody arranged for contralto solo and a male chorus, with accompaniment of strings and piano.

Other choral numbers were Wallace Sabin's setting of Byron's "She Walks in Beauty"—a charming a cappella number; Arthur Foote's "The Farewell of Hiawatha," with George Howker singing the baritone solo; Sullivan's "The Beleaguered"; Sabin's arrangement of Sullivan's "O Gladsome Light"; Horatio Parker's "The Lamp in the West"; Truhn's "The Three Chafers" and the Pilgrims' Chorus from "Tannhäuser."

Wallace Sabin conducted, and the usual small string orchestra augmented the excellent work of Benjamin S.

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CHORUS IN DETROIT IS ACCORDED PRAISE

Orpheus Singers and Other Musicians Win High Commendation

By Mabel McDonough Furney

DETROIT, May 14.—The Orpheus Club gave its annual spring concert in Orchestra Hall. Charles Frederic Morse, the conductor, chose his program with discrimination. He selected numbers that displayed many of the best points of his choir and that, at the same time, were pleasing to an audience containing as many laymen as musicians. Four Hungarian songs, arranged by Hatch, arrested attention because of the superb balance sustained in the various sections and the polished way in which many technical difficulties were overcome. One of the loveliest numbers was Mr. Morse's own arrangement of a portion of Beethoven's "Appassionata" Sonata, in which the men created the impression of a perfectly trained orchestra. "Rolling Down to Rio," the "Pilgrim's Chorus" from "Tannhäuser" and other melodious compositions evoked so much applause that there were many encores and repetitions.

The soloists were June Lennox Wells and Gizi Szanto, two Detroit musicians who are winning many laurels with their two-piano recitals. Their styles are entirely different, yet blend perfectly, and they play with a suavity and elegance that lifts their work far above the ordinary. They offered two Bach numbers, Beethoven's "Turkish" March, a Gavotte and Musette by Raff, and "The Blue Danube," transcribed by Chasins. They were tumultuously received and added two encores, Grainger's arrangement of "The Arkansas Traveler" and an Arensky valse.

On the same evening, Grace Denton

brought to a close her Masonic Auditorium course, the artists being the Bolm Ballet, with Ruth Page. A large audience was in attendance and evinced tremendous enthusiasm. "The Flapper and the Quarterback" created a sensation of the evening, and Adolph Bolm's "Hellenic" Dance was also popular. Vera Mirova contributed several Oriental dances which were developed in minute detail, but there were too many of them and interest waned. Of the ensembles, "A Garden Party" was the most artistic. The lighting was remarkably beautiful in all the dances.

Otto Stahl gave a program of piano numbers in the Bishop Studios on Saturday evening, April 30, before a large audience. His list ranged from the classics to ultra-modern music, the latter being the medium in which he obtains the greatest artistry. He played a few of his own compositions, which were so cordially received that he added several encores. Mr. Stahl has been engaged by the University School of Music for its summer season.

On Wednesday evening, April 27, the Detroit Operatic Chorus and the Theodore Smith ballet pupils gave a musical extravaganza in Orchestra Hall. The chorus, led by Thaddeus Wronski, gave scenes from "Cavalleria Rusticana," "La Bohème," "Il Trovatore," "Naughty Marietta" and "Madama Butterfly." A novel feature was "A Musical Evening in a Detroit Home," in which Arthur Searle, as the Host, invited guests to contribute musical numbers. The Smith ballet gave several ambitious solo and ensemble scenes, closing with the "Walpurgis Night" Ballet from "Faust."

HARTFORD, CONN.—Miriam Newell, aged twelve, pupil of Juliet Grace Dolfe, was heard in a piano recital recently, playing music by Mozart, Chopin, MacDowell, Tchaikovsky, Palmgren and Grieg. W. E. C.

Decoration Day Concert Will Be Given in Central Park

MUSIC by Dvorak, Liszt and Brahms will be played at the Decoration Day concert to be given on the Mall, Central Park, on the evening of May 30. The program will be given, through the courtesy of Walter W. and George W. Naumburg, by the Kaltenborn Symphony, of which Franz Kaltenborn is conductor. The list follows: Sousa's "Stars and Stripes Forever"; Allegro con fuoco from Dvorak's "New World" Symphony; "Songs of Scotland," Lampe; Fantasie, "Cavalleria Rusticana," Mascagni; Liszt's Symphonic Poem, "Mazeppa"; Overture, "The Merry Wives of Windsor," Nicolai; Herbert's "Dream Melody"; Waltz, "Wine, Women and Song," Strauss; "Pucciniana"; two "Hungarian" dances, Brahms.

PITTSBURGH MUSICIANS GIVE RECITALS OF VARIETY

Choruses and Solo Artists Appear in Programs Which Are Received With Much Appreciation

PITTSBURGH, May 14.—Under the leadership of Harvey B. Gaul, the Chamber of Commerce Male Chorus gave a concert in Carnegie Music Hall on May 5. A capacity audience greeted the singers and demanded encore after encore. Soloists were J. Malcolm Thomson, Edward Sprague, Vincent Kroen, Raymond Griffen. Aneurin Bodycombe was at the piano. Mr. Gaul's "Sonnet from the Portuguese" was an appreciated number.

On May 6 the P. M. I. Chorus, conducted by Charles N. Boyd, gave a concert, principally of folk-song music. Assisting artists were Cass Ward Whitney, baritone; William H. Oetting, pianist, and Roy E. Shumaker, violinist.

Ralph Federer, pianist, gave a recital on May 10. His program covered a wide range, including a "Romance" by himself. Mr. Federer was exceptionally well received.

Elberta Kagy, violinist, appeared in recital on May 12, assisted by Marion Clark Bollinger at the piano.

The Irene Kaufmann Settlement celebrated Music Week with a pupils' recital on May 2, when nineteen young people presented the program; and with a community concert on May 4, at which Esther Lewinter, soprano; Bessie Kann, reader, and Caroline Kunst, violinist, appeared. Anna Laufe Perlow was the accompanist. Another pupils' recital was given on May 5, sixteen appearing on this program.

WM. E. BENSWANGER.

Minneapolis Forces Visit Wichita

WICHITA, KAN., May 14.—Matinée and evening concerts were given by the Minneapolis Symphony in the Forum on Monday under the conductorship of Henri Verbrugghen. In the evening the ever popular Fifth Symphony of Beethoven was the outstanding number, and its magnificent rendition called forth sincere and prolonged applause. Other numbers particularly well received were the Overture to "The Barber of Seville," and Rimsky-Korsakoff's "Caprice Espagnol." The baritone soloist, Bernard Ferguson, sang with artistic elegance and impressiveness, and was cordially applauded. The orchestra appeared under the local management of C. M. Casey. The afternoon program included Sousa's "Stars and Stripes Forever," Schubert's "Marche Militaire," the "Méditation" from "Thaïs," and other numbers well-known to children. Each number was rapturously applauded. T. L. K.

Cincinnati Club Gives Program

CINCINNATI, May 14.—The Woman's Musical Club, of which Mrs. Philip Werthner is president, gave a charming program in the home of Mrs. Broeman recently. A. Palin gave a talk on ultra-modern music; Mrs. Joseph Ryan sang, and Mrs. Freiberg played the violin. A sonata by Beethoven was a feature of the concert given by Natalie Robinson and Irma Wilson on May 8.

SOCIETY IN TOLEDO SINGS "ATONEMENT"

Cleveland Orchestra Takes Part and Gives Music for Children

By Helen Masters Morris

TOLEDO, OHIO, May 14.—The Toledo Choral Society, Mary Willing Megley, conductor, gave "The Atonement" by Coleridge-Taylor as its third attraction of the season. There was, as is usual at these concerts, a large and enthusiastic audience. The Cleveland Orchestra, playing the accompaniments, added greatly to the majesty and beauty of the score.

Mrs. Megley was at all times in complete command of her forces, and inspired the singers with dramatic intensity, especially in the mob scene, when they rose to great heights. Diction and precision were particularly good. In contrast to these dramatic effects was a tender beauty of tone that Mrs. Megley brought out in the women's choruses.

The special soloist was Harrington Van Hoesen of New York, formerly of Toledo and a member of the Choral Society. Mr. Van Hoesen sang the part of the Voice of Christ, and gave the music great beauty of tone and intense dramatic feeling. The other soloists were Maude Ellis Lackens, as Pilate's Wife; Reginald Morris, in the rôle of Pilate; and Helen Lease Sloan and Beulah Ruth Trautwein as the two Marys.

On the following morning the Cleveland Orchestra, appearing under the auspices of the Choral Society, gave a program for young people in the Coliseum. This concert was offered as celebration of the last day of National Music Week. Children from public schools who attended had studied the numbers under their various supervisors. Arthur Shepherd, assistant conductor of the Orchestra, conducted this concert.

The program included the Prelude to "Die Meistersinger," the First Movement from Schubert's "Unfinished" Symphony, the "Ballet" Suite from "Cephele et Procris" by Grétry-Mottl; a group of Russian compositions, including the "Song of India," and "The Flight of the Bumble Bee" by Rimsky-Korsakoff, the "Danse Macabre" of Saint-Saëns and the "Triumphal" March by Grieg.

Detroit Musicale Elects Officers and League Conducts Contest

DETROIT, May 14.—The annual meeting of the Tuesday Musicale was held on April 26, at which time the following were elected to office: President, Mrs. Samuel C. Mumford; vice-president, Mrs. Marshall Pease; treasurer, Mrs. Charles Sheldon; secretary, Jennie M. Stoddard; librarian, Camilla Hubel; board members, Ola Dafeo Eustice and Lillian Lachman Silver. The contest for endowed memberships in the Student League of the Tuesday Musicale was held on May 3. Twenty contestants were heard and eleven were awarded the memberships which entitle them to the privileges of the Student League for next season. The following are the successful candidates: voice, Berenice Bigelow, Vivian Dant, Edith Kreinheder and Victoria Adams; piano, Ruth Mogk, Cecilia Liberman, Esther Miller, Lillian Kepler and Josephine Carolin; sight reading, Beatrice Wade and Emma Johnke. M. McD. F.

Colorado College Club Gives "Robin Hood"

GREELEY, COLO., May 14.—An excellent performance of "Robin Hood" was given by the Music Club of Colorado State Teachers' College in the Sterling Theater on May 2. J. De Forest Cline was the director; Lucy Neeley McLane the coach, and Hazel Holmes the accompanist. The manager was Leslie Kittle, and dances were arranged by Margaret Joy Keyes. In the cast were the following: J. Allen Grubb, Fred Maxwell, Frank Close, Robert Pooley, E. E. Mohr, Samuel West, Tena Jorgenson, Mrs. Charles Philips, Mrs. C. E. Mason, Luella Hawthorne.



LEOPOLD GODOWSKY

American Tour Season 1927-1928

KNABE PIANOFORTE

Bangor Forces Unite in Happy Programs

Music Week Preceded by Season's Final Concert of Symphony Orchestra—Musicians Co-operate in Giving Many Recitals

BANGOR, ME., May 14.—Immediately preceding the annual celebration of National Music Week, the Bangor Symphony, Adelbert Wells Sprague, conductor, gave its fifth and final matinée in the City Hall on April 27 before a record-breaking audience.

It was a splendid program, colorful and melodious, and one that made a strong appeal. Although no novelties were offered, an especially pleasing number was Mr. Sprague's "Romance." By a strange coincidence, the performance marked the twentieth anniversary of this work, as it was finished in Cambridge, Mass., on April 27, 1907, while Mr. Sprague was attending the Harvard Graduate School. The "Romance" was first played by the New England Conservatory Orchestra under George Chadwick. It is purely romantic in type, in free form. The remaining numbers included Bizet's Suite No. 1, "L'Arlésienne," Saint-Saëns' "Danse Macabre," the Finale from Dvorak's Symphony, "From the New World," and Doppler's Overture to "Ilka."

The second chamber music concert was given under the direction of Elizabeth Tuck in Andrews Music Hall. James D. Maxwell, cellist, was soloist. The accompanists were Mrs. Tuck and Teresa Tuck Thurston. The program included numbers by Saint-Saëns, Schumann, Grieg, Debussy, Bach, Locatelli, Popper and Albeniz.

Music Week Programs

Bangor's fourth celebration of Music Week was one of the most successful in local history, largely due to the able directorship of Mr. Sprague.

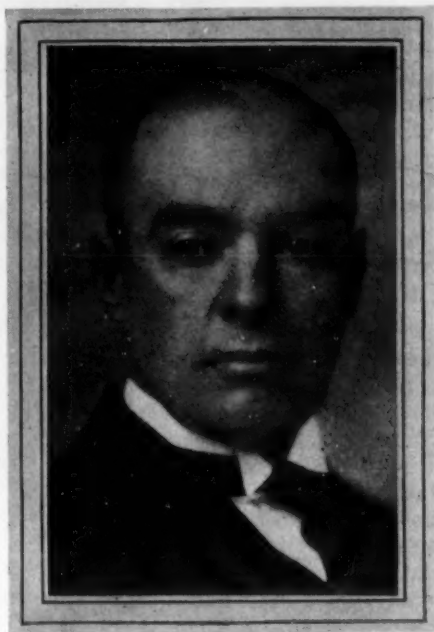
The observance began on April 30 in the City Hall, with a concert by the Bangor High School Band under the baton of Alton L. Robinson, of the Bangor Symphony. The program included numbers by Suppé, Mendelssohn, Gounod, Wagner, Leoncavallo, Weber, Mascagni, Liszt, and two local composers, Lawrence Mann, and Hall.

On Sunday evening, in the Universalist Church, the Schumann Club broadcast its annual concert from Station WABI, through the courtesy of Rev. Ashley A. Smith, and under the direction of Mrs. Harris N. Doe, president of the Schumann Club. The soloists were Emma Eames Redman, Mrs. Linwood Jones, sopranos; Carrie O. Newman, Helen Spearen Leonard, contraltos; Barbara Whitman, pianist; Mrs. Raymond P. Jenkins, organist.

On Tuesday afternoon in Andrews Music Hall, Wilbur S. Cochrane's class in music appreciation, sponsored by Mrs. Henry F. Drummond, was held. Mr. Cochrane gave a talk on "Hansel and Gretel." *Hansel and Gretel* were charmingly impersonated by Bobby Hall and Pauline Graham.

On Wednesday evening, in Andrews Music Hall, the William R. Chapman Music Club (Junior Federated) gave a program under the directorship of Mary Hayes Hayford, with Agnes Ebbeson as chairman. The program contained instrumental and vocal music by Handel, Halvorsen, Chopin. Participants were Mary McLaughlin, Margaret Daley, Arline Crockett, Edith Bowen, Nelson Ordway, Barbara Whitman, Agnes Ebbeson, Wilfred Finnegan. The leader of the orchestra was Linwood Bowen.

On Thursday evening, the annual prize singing contest was held in the High School Auditorium. Prizes were awarded as follows: the Schumann Club Prize, given to the best girl singer, was won by Martha Holmes; Rotary Club Prize, for a boy singer, John Ross; Mr. and Mrs. Henry F. Drummond Prize, for quartet, Sylvia Goodkowsky, Charlotte Brown, Dearborn Shaw and Donald Yates; Helene Mosher Prize, for duet, Martha Holmes and Danforth Hayes. Judges were Mrs. Raymond Jenkins, Carrie O. Newman and C. Winfield Richmond. The accompanists were Faustina Curtis, Dorothy Brown Dean, Julia Schiro, Dorothy Sullivan, Wilbur S. Cochrane, Allan R. Haycock, Cuth-



Adelbert Wells Sprague, Conductor of the Bangor Symphony and Director of Music Week

bert Sargent and Mrs. Reginald Jarvis. Mr. Jarvis played a violin obligato for Beatrice Jarvis.

Sing Bennett Cantata

On Friday evening, in the City Hall, and sponsored by the Community Concert Committee, composed of Mrs. Henry F. Drummond, chairman, Mrs. Frederick W. Jacques and Mrs. Thomas G. Donovan, the Ladies' Choral and Instrumental Society, of which Wilbur S. Cochrane is conductor, gave the first performance in this city of Charles Bennett's "The Lady of Shalott," which in 1925 won the prize awarded by the National Federation of Music Clubs. It was well sung. The soloists were Evangeline Hart, soprano; and James E. Mitchell, baritone. Dorothy Brown Dean was conductor of the instrumental division which accompanied, and played two numbers with Barbara Whitman at the piano. Doris Plaisted, of the high school faculty read the poem, "The Lady of Shalott." Keen regret was felt that, due to illness, Mrs. Henry F. Drummond, organizer of the Ladies' Choral and Instrumental Society and chairman of the Community Concert Committee, was unable to be present.

Music Week programs came to a triumphal close on Sunday evening, in the City Hall, when the combined choral organizations of this city, including the Festival Chorus, Bach Choir, Schumann Club, the choral division of the Ladies' Choral and Instrumental Society and members of various church choirs, with the Bangor Symphony, all under the baton of Mr. Sprague, united in one of the finest miscellaneous concerts since the last festival. Music by Stebbins, Gretchaninoff, Brahms, Mendelssohn, Bizet, MacDowell, Bach, Wilhelmj and Dvorak was played and sung. The chorus sang with clear-cut enunciation, in spirited singing and with excellent tone. Anna Strickland sang the solo in "Hear My Prayer" beautifully.

JUNE L. BRIGHT.

Engagement of Bangor Singer Is Announced

BANGOR, ME., May 14.—Mr. and Mrs. George H. Woodman announce the engagement of their daughter, Ethel, to Ernest C. Schirmer, Sr., music publisher, of Boston. Miss Woodman, a contralto, has for several years been studying in Boston under Annie Wasgatt Whittredge, formerly of Bangor and a sister of Dr. Oscar Wasgatt, at one time a prominent member of the Bangor Symphony. Miss Woodman's last public appearance in this city was at the Maine Music Festival.

J. L. B.

HATTIESBURG, MISS.—The Mississippi Woman's College presented Jacques Gordon, concertmaster of the Chicago Symphony, in an enjoyable recital recently. Mr. Gordon was accompanied by Joseph Brinkman.

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United States and Czechoslovakia Enter Reciprocal Copyright Agreement

WASHINGTON, May 14.—The United States and Czechoslovakia have entered into a reciprocal music and literary copyright arrangement. By this the benefits of the Czechoslovak copyright law are extended to citizens of the United States. The benefits of our copyright laws are likewise extended to citizens of the republic of Czechoslovakia, as from March 1, 1927. The arrangement was effected by a proclamation of the Government of Czechoslovakia, issued on April 27, 1927, in accordance with the copyright law of that country, and by the proclamation of President Coolidge, issued pursuant to the United States copyright law.

ALFRED T. MARKS.

Lewiston-Auburn Symphony Continues Good Work

LEWISTON, ME., May 14.—The second concert of the season, given in Lewiston City Hall by the Lewiston-Auburn Symphony, again proved the value of the work being done by these musicians, many of whom are young and comparatively inexperienced. Arthur N. Pettingill, conductor, employed a novel effect, placing the harp at the center of the stage instead of at one side, and doing away with the piano for accompaniments to the solos. The soloists were Gertrude Burke, Lewiston coloratura soprano, and Harry L. Emery, viola player. One of the most interesting numbers was Haydn's Symphony, No. 14; and good work was done in music from "Lohengrin."

A. F. L.

Torrington Celebrates Music Week

TORRINGTON, CONN., May 14.—National Music Week was well observed here. Mary H. Burns had charge of programs in the schools. The theaters and churches arranged special musical programs, and a community concert was held in City Hall.

W. E. C.

MAINE SCHOOL FESTIVAL BRINGS 900 PARTICIPANTS

Combination of Organizations from Neighboring Towns Presages Establishment of Yearly Meetings

LEWISTON, ME., May 14.—For the first time in the musical history of Maine, a score of cities and towns through this section united in a school music festival in Lewiston. Band, orchestral and choral music was featured, with about 900 young people from the public schools taking part.

Bertram Packard of Augusta, deputy Commissioner of Education, commended the participants heartily. He referred to the fact that it was William R. Chapman of New York and Bethel who started the festivals in Maine, with other people, these events leading to the development of the school festivals in 1910 in connection with the annual conventions of the Maine Teachers' Association. He also mentioned the success of the two-county Knox and Waldo festivals by pupils, in which E. S. Pitcher, then of Rockland, now of Auburn, was the director.

High lights of a varied program were the work of the Brunswick School Orchestra under the baton of Charles A. Warren, and the singing of the Hebron Academy Glee Club, which was unusually good for singers of preparatory school age. South Paris has the largest chorus, numbering fifty-six mixed voices.

The orchestra included 150 picked players. The bands came from Edward Little High School in Auburn and from Hebron Academy. Jordan High in Lewiston furnished a lively drum corps.

So successful were the day's events, which started with rehearsals in the morning, and numbered an outdoor band concert at noon, afternoon and evening concerts in the Armory, that there is every prospect this may become an annual event in Central Maine.

ALICE FROST LORD.

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DOROTHY GORDON

Soprano

CONCERTS FOR YOUNG PEOPLE

Press comments on recitals given in Boston, April 16, and Chicago, April 24, 1927

"Miss Gordon gave pleasure to all the generations represented in her large audience. Her groups were preceded by short and well expressed explanatory remarks and in them and in her singing there was a charm and humor untainted by any ostentatious descent to the fancied level of a child's intelligence. Her voice is sweet and her diction clear."—*Boston Globe*.

"She infused her songs with a naive charm. She conveyed clearly and with dexterity the flavor of her songs. She conveys to her listeners the humor and the tang of the folk songs she sings."—*Christian Science Monitor*.

"The songs were presented in particularly appropriate costumes. Each number was described in the gentle manner of a bedtime story and then sung with a voice that was gentle and pleasant."—*Chicago Herald Examiner*.

"Miss Gordon is singularly well equipped. She has charm of manner and appearance, a light altogether pleasing voice and wears her costumes with a pretty air and just enough feeling for the histrionic."—*Boston Post*.

"In her expositions, in her impersonations of the poetic and dramatic content of the songs, in her vocal handling of them Miss Gordon at once and with reason scored with her audience."—*Boston Transcript*.

"Miss Gordon has a simple, charming, direct, engaging and brainy manner of telling a musical story, each prefaced by explanatory talks, to which she brings personality as well as interest."—*Chicago Evening American*.

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NEW YORK, MAY 21, 1927

MacDOWELL ASSOCIATION

FROM the annual report of the Edward MacDowell Association comes the cheering assertion that "the experiment begun twenty years ago on faith has succeeded beyond the dreams even of those whose vision was clearest. An adequate and beautiful plant is about to be completed, and a more than adequate return has already been made by the distinguished men and women who have used it."

During the summer of 1926 there were forty-eight resident workers at the Peterborough Colony—thirty-one poets, playwrights, essayists and novelists; thirteen composers, three painters and one sculptor. The thirteen composers, who enjoyed the opportunity for creative work in congenial surroundings, were Mrs. H. H. A. Beach, Henry F. Gilbert, Francesco De Leone, Roy Harris, Mary Howe, Charles B. Macklin, Nathan Novick, Marx Oberndorfer, Marion Ralston, Helen Sears, Charles Sanford Skilton, Raymond Vickers and Powell Weaver. Six members of the Colony received, during 1925, awards and honors for achievements in music, literature and painting. The list of works produced during the year by members of the Colony fills five pages in the report.

The association, which maintains the artistic colony, now has seventy-nine fellowship members, 108 sustaining members and 156 annual members, making a total of 343 members—a gain of twenty-seven over the preceding year. The endowment fund committee, under the chairmanship of Mrs.

John W. Alexander, reports \$67,095 collected toward the \$300,000 fund. Substantial additions have recently been made to this fund through the Children's Crusade of the National Federation of Music Clubs. The financial statement for 1926 shows receipts of \$105,795 from various sources, and a balance of \$10,723 after the year's disbursements.

Established as a memorial to an American composer, the Edward MacDowell Association fosters American art in a way visioned by the man whose name it bears. In offering a haven for creative talent, it performs a distinctive function in the cultural development of the nation.

CHANGING CURRENTS

TIME was when the summer months saw a strong tide in musical affairs, pressing eastward across the Atlantic to Europe. American musicians in large numbers left their native land, seeking activities which were not to be found at home. There was little or nothing in the United States to offset the lure of foreign engagements. But with the growing independence of American music, this tide is no longer an annual phenomenon.

Gone is the tradition, amounting almost to a conviction, that an American artist must obtain the approval of European audiences and critics in order to enhance reputation and stimulate interest at home; economic expediency no longer dictates the quest for foreign appearances in the summer to supplement the income from the winter season in the United States. The current of expatriation has become practically unobservable.

One does not have to look far for the reason. Thanks to the intensive growth of musical activities in our country during recent years, the former demarcation between winter plenty and summer drought has almost disappeared. While the Metropolitan and Chicago opera houses may close their doors in the spring, and while the leading symphony orchestras may conclude at that time their series of indoor concerts, the increase in outdoor orchestral concerts, in spring and summer festivals and in summer opera has counterbalanced the former enforced idleness of musicians.

The change has been rapid indeed, and the forces bringing it about are operative in ever-growing momentum. Music in the United States is no longer a seasonal product, dependent, as it were, upon hot-house cultivation, but is flourishing all the year around.

DEFINING POPULAR MUSIC

WHEN seeking a definition of popular music, one finds that popularity is merely a synonym for familiarity. The latest song hit or the most widely disseminated foxtrot of the month is popular music in a temporary sense, while the real popular music is that which is cherished in the minds of a multitude of auditors through the passing years. The music-lover who attends recitals and orchestral concerts will readily classify such disparate compositions as the Chaconne of Bach, a Chopin waltz, Beethoven's Fifth Symphony and an aria from "La Bohème" under the head of popular.

The question is mainly one of association and training of auditors. Time is required for the comprehension of works which do not immediately appeal to the superficial attention. But when a great composition has become familiar to thousands through frequent hearings, it attains a genuine and perdurable popularity.

Some music which seems ephemeral in its nature contains poetic elements which insure it many years of life; on the other hand, many compositions which, in their creators' minds, were built for longevity, fail to survive because of the absence of the vital spark.

SAMUEL WALDMAN

IT is with deep regret and sorrow that the staff of **MUSICAL AMERICA** records the untimely death of Samuel Waldman, who was for eleven years a member of the business department of this publication. By his attractive personality and unflinching good humor, as well as by his technical efficiency, Mr. Waldman made himself a favorite, not only among his business associates, but also with the clients of the paper with whom he came in contact. In his death, **MUSICAL AMERICA** has lost an invaluable collaborator, and the individual members of the staff, a valued friend.

Personalities



"Ship Ahoy!" Sung by Quartet

On a recent voyage to Europe, four celebrities of the musical world established a tuneful entente. The artists, shown in the act of addressing a canticle to Neptune, are (left to right) Carl Flesch, violinist; Walter Gieseking and Elly Ney, pianists, and Willem van Hoogstraten, conductor of the Portland Symphony, Mme. Ney's husband.

Colombati—The musical art seems continually to be keeping in step with the newer mechanical inventions. Now it is stated that Sara Davison, pupil of Mme. Colombati, had the distinction of being chosen to be the first woman to sing over television. She broadcast four programs from the experimental station at Whippany, N. J., which were heard and seen in New York.

Frijsh—Povla Frijsh recently gave a program of songs ranging from Mozart to Grieg in a private recital in Boston at the home of Mrs. John Phillips, wife of the well-known naturalist. The latter's brother, William Phillips, was formerly Ambassador to Belgium, and was chosen to fill the recently-created post of Minister to Canada.

Ponselle—Atlanta was recently deeply stirred by Rosa Ponselle's possession of an adopted bloodhound. This canine caused some shudders during the Metropolitan visit. On the star's arrival Sunday evening at the Brookwood station she produced the dog, which, she said, she intended using as a mascot. Edith Prillick, her secretary, probably will take care of the animal.

Homer—Musical generations loom large in history, but a new modern instance is at hand. Katherine Homer, daughter of Louise Homer, contralto, and her composer-husband, Sidney Homer, who made her debut as accompanist to her mother and her sister, Louise Homer Stires, soprano, at the Atwater Kent gala concert on May 1. Miss Homer will also be accompanist for her sister, Mrs. Stires, when the latter artist gives a recital at Pontiac, Mich., on May 10.

Tsianina—"What's in a name?" the poet made Juliet of immortal memories say. The combination of Tsianina, Cherokee mezzo-soprano, and Os-ke-non-ton, Mohawk baritone—their manager, Catharine Bamman, states—is a very busy one, but it has labored under the handicap of too much title. Recently a boy of nine, the son of a well-known club president engaged in booking concerts, suggested: "Why don't you call it the Oskennina Company?" This has been decided upon and restive tongues in future may claim surcease!

Zimbalist—"The future of jazz lies in the present," said Efrem Zimbalist, while visiting Honolulu on the eve of his departure for Australia, where he will give a series of recitals. "Many of its rhythms are wonderful. And some of the melodies are beautiful. As to a wider adaptation, it is too limited in its possibilities." Mr. Zimbalist expressed an interest in Hawaiian music, and said he hoped also to hear the Samoan music, which is remarkable for its distinctive rhythms. "The most distinctive rhythms I have heard," he said, "were those of the American Indians in New Mexico." On a visit to the Orient some time ago he made a point of hearing as much as possible of the music of China and Japan. Mr. Zimbalist said that his wife, Alma Gluck, soprano, will visit Honolulu in June.

De Vere-Sapio—Heroic journeys are not unknown to the musical world, but the most remarkable one—and incidentally an accomplishment which probably still holds the world record—was achieved by Clementine De Vere-Sapio, soprano. She had made a promise to take part in the inauguration of a new hall, in Beethoven's Mass in C. She sang in "La Juive" in Manchester, England, left immediately afterward for Southampton, where she took a liner for New York. She went directly to Boston upon arriving, sang at two performances of the Mass, the other soloists being Gertrude Stein, the late Evan Williams and Joseph Regneas. Thereupon she took the night train for New York, caught the steamer for Liverpool and on arrival went direct to Sunderland to sing in "Faust" the same evening. In seventeen days Mme. De Vere-Sapio travelled 6000 miles and appeared in two concerts and two opera performances.

Point and Counterpoint

By Cantus Firmus, Jr.

The Saga of a Soprano



THRILLING are some of the rises to fame of native cantatrices. We had a new emotion recently when our eyes descended on the saga of one whom we shall call merely Mrs. A.

"Mrs. A. being light of heart"—so the story begins—"and sweet of voice, could not help singing. The mother of four boys and burdened with the lot that falls to the housewife, a responsibility that can only be appreciated by a mother in like circumstances.

"Mrs. A. was too ambitious, too active to stop, ponder and worry over her toil; a song was in her heart, and she had to let it out.

Illuminating Accents

"When the problem seemed hardest and the hour darkest, she rose above it all and sang on. Her singing did not go unnoticed or unappreciated. Neighbors, mothers who, in their daily routine, solving life's problem, and who themselves had almost forgotten how to sing, would lay aside their work and stop to listen.

"Marveling at her wonderful voice, they made it their business to call on her and urge her to develop this unusual gift. Teacher after teacher was suggested, in fact, everybody had a different favorite. As a result Susie was bewildered, when fate, in its own peculiar way, decided everything.

Nature's Glow Aids

"One evening when the sun's last rays were fading fast beyond the Hudson, she sat rocking her baby boy to sleep, crooning softly that old-time beautiful gem, 'Just a Song at Twilight.'

"Two men, passing by, heard the mother singing. They, enraptured, stopped to listen. 'Just a radio,' said one. 'Oh no,' said the other, 'no radio, however good, could be so perfect.'

"After a moment of silence the voice again broke forth and the positive one said: 'I'm going to see from where that is coming.' Just time enough to ring the bell and be admitted, and he was in the presence of the voice, the singer singing her baby to sleep.

"After apologies he inquired, 'Have you ever had ambition to sing for money, for glory?' The answer came, 'I always sing because I love to sing.'

"Stranger dreams than yours have come true,' remarked the visitor, who happened to be one of New York's leading voice teachers. . . ."

And so Mrs. A. came to be a concert singer.

Sought Identification

CHARMING as he generally was, Saint-Saëns could be equally caustic on occasion. Once in a drawing-room, a fond mother asked him to play the accompaniment for a duet her two daughters wished to sing. With perfect urbanity, Saint-Saëns acquiesced. Half-way through the piece, however, he turned and asked: "Madame! Will you

kindly tell me which of these young ladies you desire me to accompany?"

* * *

WHEN a singing teacher talks about "cultivating" a voice, does he mean that this labor includes sowing the seeds of ambition?

* * *

ONE reason that birds sing so easily may be because they never are called upon to settle their bills.

* * *

IN jungle orchestras, the elephant is universally recognized as the best trumpeter.

* * *

Different Opinions

"MISTRESS MARY
Quite contrary,
How does your daughter sing?"
"Her teacher says 'Well,'
But it sounds like the deuce
And costs like anything!"

* * *

"SLOW motion" did not originate in the pictures, as some people seem to think. It was inaugurated by a persistent admirer of Annie Laurie, who started to lie down some years ago but has never reached actual recumbency.

* * *

Practical Advice

THE manager of an opera company had given an audition to a young woman singer, who asked anxiously: "Do you think I could make a career? Do you think my voice is good? What do you advise?"

"Dear young lady," he answered, "your voice is beautiful. I advise you to study stenography and go into business."

* * *

Worse Affliction

"HOW sad when a prima donna discovers that she can no longer sing!"
"Still sadder when she doesn't discover it!"—Boston Transcript.

* * *

A Musical Gadfly

"THEY tell me your wife is quite at home in music?"
"Unfortunately, that's the only time she is at home."

* * *

"OH! for the wings of a dove," sang the prima donna at her concert. But at supper, afterward, she asked for a slice of the breast as well.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Le Jongleur"

Question Box Editor:

Can you tell me who the man was who sang the title-rôle in Massenet's "Le Jongleur de Notre Dame" at the Manhattan once when Mary Garden was ill? Is he the only man who has sung it in this country? When was the performance?

JOYCE HOWARD.

New York City, May 14, 1927.

The tenor was David Devries, and the performance was Feb. 26, 1910. It was the only time a man has sung the rôle

in New York, but it was probably sung by a man in New Orleans.

* * *

Vocal Life

Question Box Editor:

How long is the life of an average voice? "CASIMIR."

Hartford, Conn., May 13, 1927.

It is difficult to say with complete accuracy, but about twenty years would be a fair average. A well trained, carefully used voice should be at its best between the ages of twenty-five and forty-

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five. This varies tremendously with the individual and the care that is taken of the voice and general health of the artist.

* * *

"Ciphering"

Question Box Editor:

What is meant by an organ "ciphering?" "JULIUS."

Toledo, Ohio, May 13, 1927.

An organ is said to "cipher" when through some derangement of mechanism one or more notes continue to sound without the keys being pressed down.

* * *

Brahms and Opera

Question Box Editor:

Why did Brahms write no operas?

J. Y.

Albany, N. Y., May 13, 1927.

Probably because he did not feel that this was a natural mode of musical expression for him. He is said, however, to have considered writing one.

* * *

Color and Pitch

Question Box Editor:

Is it possible to standardize the relationship between color and pitch? I mean, is it possible to assign, dogmatically, any color to any tonality?

J. T. R.

Springfield, Ill., May 12, 1927.

No, because practically no two people "hear" the same color in a note. At-

tempts have been made to standardize tone color, but without any great success. On the other hand, if you can make a color scale for your own ear, it will assist you materially in acquiring absolute pitch.

* * *

The Round

Question Box Editor:

Please give a comprehensive definition of the round.

MAUD BECKER.

Montpelier, Vt., May 12, 1927.

A round is a vocal canon at the unison, in which each succeeding voice takes up its part on the same note. The first voice sings a phrase and the second takes up the identical phrase when the first has finished it, and the third voice when the second has finished it, all voices continuing. "Three Blind Mice" is an excellent example.

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Elusive Art of Tanieiev Soars Above Earthly Emotion

Aloofness from Modern Psychology Is Explained by Composer's Retrospective Spirit, Says S. S. Mitusoff, Who Wrote the Libretto for "Le Rossignol" and Has Collaborated with Stravinsky and Other Russians in Stage Works

By S. S. MITUSOFF



EARLY eleven years have passed since the death of Serge Ivanovitch Tanieiev, on June 15, 1916, one of the greatest musicians of our age. And still his name is seldom met in musical literature. I have read about Tanieiev in articles dedicated to the creative works of other composers, and also in small articles, reviewing the performances of his works. But there is a complete absence of material directly dedicated to his works, his pedagogical activities, his scientific researches, which are not mere mentioning of his name. Such articles are lacking. This was remarked upon shortly after Tanieiev's death, by a great musical critic—V. G. Karatygin.

In his excellent "To the memory of Tanieiev." (*The Musical Contemporary*, 1916, No. 8), Karatygin explains that the lack of literature on Tanieiev is due to "the retrospective spirit of his entire method of musical thinking, which was incongruous with the contemporary artistic and psychological demands."

One may assume that the ecstatic evocations of Skriabin, the exquisite stylization of Stravinsky, and the iridescent impressions of Debussy and Ravel, could overshadow for awhile the monumental though simple figure of Tanieiev. But since Karatygin's article, ten years have elapsed, and the situation is still unchanged; musicians speak of Tanieiev with profound respect; to enhance programs with his works is evidence of good taste; and yet definite approximation of Tanieiev has not been made. The reason for this is not merely the "old fashioned" style of his art. His music is extremely isolated, not only from the modern psychology, but also from the earth in general, from all the earthly emotions. And this is the reason why one is only with difficulty able to speak about Tanieiev. Nevertheless his musical legacy is so tremendous, so significant that it requires a detailed study.

Outer and Inner Art

"The longer mankind lives," says Karatygin, "the richer it grows in ability to discriminate between the outer and the inner aspects of art; together with the development of art, people, again and again, for a hundredth time, have the opportunity of seeing the indisputability of the old truth: everything new preserves the specific power of its charm only so long as it is new; as soon as the thing grows older the possibility arises to compare the essence of corresponding work, of earlier music, with that of the new. The results of such a comparison show that the relations of absolute artistic values of old and new do not depend upon the epoch of their creations."

Only after one has completely understood this simple axiom and has rid himself of the modern psychological (not always healthy) reactions of Europe, can one approach a serious study of Tanieiev's works. Then the apparent lack of modernism in his musical methods will no longer frighten one.

Let us remember also Tanieiev's words in his letter to Tchaikovsky: "Least of all do I care to represent in my works samples of a style that was not invented before me, or to create new, unheard of music."

A polyphonist exclusively, this composer, like no other musician, penetrated into the secrets of the contrapuntal idiom of the musicians of the fifteenth

to the eighteenth centuries; his penetration into the strict style is truly remarkable. (A musician, who reads Tanieiev's "Movable Counterpoint in the Severe Style" which is one of the greatest theoretical writings on music, will understand what has been done by Tanieiev in the field of contrapuntal writing). His technic in this field is astonishing. Tanieiev brought his figures in all possible contrapuntal combinations to an unusual degree of perfection. Thanks to his exhaustive work, his infinite exercises, his painstaking, detailed, indefatigable, dry, purely mental labor, Tanieiev had created for himself a clear, distinct and highly flexible musical language, the basis for the higher aspects of his art.

Even if these higher aspects of his art seem to be, at first sight, "old-fashioned"; if his method remained always strictly classical, and modern psychology (not always healthy, I repeat) did not influence or change the archaic quality of Tanieiev's musical language, all this is due to the fact that elements of harmony play but a second part in his creative process. Only through his complicated counterpoint could he manifest all the depths of the inner essence of his art, and this essence is completely foreign to anything which lies not in the realm of pure music. This is, perhaps, the reason why many do not feel this essence of his music.

"Eternal" Contrapuntal Forms

The significance which Tanieiev attributed to counterpoint may be seen in his own words: "In the many-voiced music elements of melody and harmony are influenced by the epoch, nationality, and individuality of the composer. But imitative, canonic, or complicated contrapuntal forms, whether used or to be used, are eternal, independent of any conditions, and can enter any harmonic system, and embrace any melodic contents."

We shall find nothing satisfactory in Tanieiev's music, if we approach it with conventional standards, with the demand that he reflect his epoch, with demands of stylization; nor shall we find there every representative or programmatic element, every national color or manifestation of any passions, emotions, etc.

Tanieiev's music is beyond its time; the program, or even epic, elements are almost absent in it; earthly reactions are unknown to Tanieiev; who never suggests or forces upon his hearer any definite emotions.

What, then, makes this music so profound and poetic? I am afraid to answer—it is only the sheer beauty of his contrapuntal combinations. Pure musical feeling, musical abstraction



TANIEIEV

alone, moves Tanieiev's art. This feeling alone creates the streams of finest sound-patterns which touch us by the harmony of their forms by the strictest correspondence between the separate ornaments and the general musical design, by the unusual beauty, by the incomprehensible mysticism of the sound-creation.

Rimsky-Korsakoff writes about Tanieiev's musical trilogy "Oresteia": "Before starting the actual writing of some composition, Tanieiev used to prepare a vast number of sketches and studies;

he wrote fugues, canons, and different contrapuntal combinations upon a single theme and motifs of his future composition. Only then, after sufficient practice in the principal parts did he begin the general outline of his composition, knowing well the material at his command and what he could build from this material. He used the same method while composing the 'Oresteia.' It might seem that such a method would result in a dry, academic composition, lacking all inspiration. But 'Oresteia' proved to be exactly the opposite. Carefully planned, this opera, nevertheless, is surprisingly abundant in its beauty and expression."

So closely connected are the inner essence and the outer technical aspect of Tanieiev's music, that even such a master as Rimsky-Korsakoff expresses his surprise at so unusual a creative method; yet Rimsky-Korsakoff possessed a rich pedagogical experience and knew the tremendous significance of the technic of a musical composition.

Mental Calisthenics

Indeed, how are this purely mental work and these calisthenics of the mind, transformed in Tanieiev's music into deep wisdom, true poetry, exalted pathos? This is one mystery of his art. In this connection, we delve in the realm of the general mysticism of art.

I believe that in speaking about the beauty and expression of "Oresteia," Rimsky-Korsakoff meant its purely musical expressiveness. For what is usually meant by "the expressiveness of operatic music" is expressed very faintly by Tanieiev. As Karatygin says: "In its worst aspect, one finds in the single episodes of 'Oresteia' a complete incongruity between music and stage action."

But where Tanieiev is not limited by the conditions of text, namely in his works for chamber ensembles, his musical language is especially elevated and lofty. The chamber ensemble is his natural element. His Piano Quartet in E, Op. 20 and the Quintet in G, Op. 30,

[Continued on page 33]

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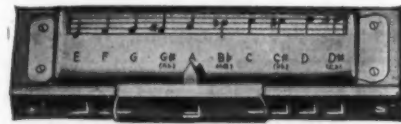
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METROPOLITAN ENDS TOUR IN ROCHESTER

Two Operas Given by Gatti Forces Before Large Audiences

By Mary Ertz Will

ROCHESTER, N. Y., May 14.—The Metropolitan Opera Company ended its tour with two performances in the Eastman Theater.

Monday evening, May 9, Verdi's "La Forza del Destino" was sung, the principal interest in which, apart from the work itself and the generally excellent performance, lay in the first appearance in this city of Rosa Ponselle. Miss Ponselle, cast in the difficult rôle of *Leonora*, in which she made her operatic debut at the Metropolitan, gave a performance that few could have equalled and none could have surpassed. Throughout the evening, Miss Ponselle's singing was impeccable and her dramatic rendition of the part was on an equal plane. Associated with her were Giovanni Martinelli, Giuseppe De Luca, who were much applauded, especially after the familiar duet in the Camp Scene, and Léon Rothier. There were many curtain calls for all the artists after each act.

On the second evening, Offenbach's "Tales of Hoffmann" was given, the leading rôles being in the capable hands of Lucrezia Bori, who doubled in the parts of *Giulietta* and *Antonia*, Marion Talley as *Olympia*, the automaton, Armand Tokatyán in the difficult title-rôle, with Lawrence Tibbett, Léon Rothier, Louis D'Angelo and Ina Bourskaya in the smaller parts. Miss Bori and Mme. Bourskaya won an ovation after the Barcarolle in the second act, and Miss Bori's singing of the rôle of *Antonia* was all that anyone could have wished. Her duet with Mr. Tokatyán in the final act was especially effective.

Vincenzo Bellezza conducted the Verdi work, and Louis Hasselmans the Offenbach. Both leaders were given as much applause as the singing artists. The house for "Tales of Hoffmann" was completely sold out.

CONCERTS IN NEW HAVEN BRING ARTISTIC PIANISTS

Arthur Whiting Concludes Series of Five Expositions—Yale Faculty Members Are Among Recitalists

NEW HAVEN, CONN., May 14.—The last of the five expositions of classical and modern chamber music for this season by Arthur Whiting was given in Sprague Memorial Hall, on a Monday evening. The program was devoted to compositions for the piano, Mr. Whiting playing works by Beethoven, Brahms, Albeniz, Debussy, Chopin and Liszt.

The fourth informal recital of the season by students of the Yale School of Music was held in Sprague Memorial Hall on April 20.

Bruce and Rosalind Simonds, pianists, gave a recital for two pianos under the auspices of the New Haven Business and Professional Woman's Club in Sprague Memorial Hall recently. The large audience received the artists cordially.

Ellsworth Grumman, pianist, a member of the Yale School of Music faculty, gave a recital in Sprague Memorial Hall on April 22. The pianist offered compositions by Schumann, Bach, Mozart, Medtner, Chopin and Liszt.

ARTHUR TROOSTWYK.

Concerts in Birmingham

BIRMINGHAM, ALA., May 14.—A concert for the U. D. C. was given in Phillips Auditorium on May 3, under the management of Mrs. Pearson-Simmons. Harold Johnson, boy violinist; Mrs. Pearson-Simmons, soprano; Mrs. L. King, contralto; Reginald Thomas, tenor; Jane Hamill, pianist, and Mrs. Lamar Smith, accompanist, gave the program. Sara Mallam presented Liza Lehmann's Song Cycle, "The Golden Threshold," with four of her pupils at the Southern Club, May 4. Those participating were: Mrs. W. T. Ward, Mrs. Frank Hays, J. P. Denton and S. Ray Monroe, with Frances Seale as accompanist. F. D.

Summer Opera Is Arranged for Pittsburgh

PITTSBURGH, May 14.—For the first time in many years, this city will hear light opera during the summer season. The newly-organized Duquesne Opera Company will present "The Merry Widow" during the week of May 16, at Duquesne Garden. A New York cast has been assembled. If successful, the venture will probably be converted into municipal opera for 1928.

WM. E. BENSWANGER.

NEW HAVEN MUSIC WEEK IS OPENED BY ORCHESTRA

City Observes Period with Generous Allowance of Programs Given in Theaters and Schools

NEW HAVEN, CONN., May 14.—National Music Week was well observed. The New Haven Symphony, David Stanley Smith conducting, gave the first concert of the week in Woolsey Hall on Sunday afternoon. The program was made up of Mendelssohn's "Scotch" Symphony, Saint-Saëns' "Danse Macabre," Beethoven's "Leonore" Overture, and Bainton's "Pavane" for string orchestra.

Several churches co-operated in the afternoon in the ringing of chimes, the beautiful tones of the famous Harkness chimes being particularly impressive. On Monday evening the St. Ambrose Music Club featured works by several local composers. The various theaters had special programs prepared, as did the department and music stores.

On Wednesday, at Troup Junior High School, the second act from "Carmen" was given. On Thursday afternoon the students in the Yale School of Music were heard in a recital.

The high schools were represented on Friday evening, when the combined orchestras of the New Haven and Commercial high schools, under the direction of Harry L. Malette, with Madeline O'Agostino as piano soloist, gave a concert.

There were recitals by pupils from several studios, an organ recital by Frank Bozjan, and a concert by the Second Regiment Band.

The closing event of Music Week was a session of community singing in Woolsey Hall, led by Marshall Bartholomew, with Minnie Mills Cooper, Charles Kullman and the St. Ambrose Quartet. ARTHUR TROOSTWYK.

Novelties Are Featured in San Antonio's Music Week

SAN ANTONIO, TEX., May 14.—National Music Week was celebrated with Mrs. Eli Hertzberg as president. Programs were given by all leading organizations. In the amphitheater of Brackenridge Park, an open air concert was given by the Chaminade Choral Society, led by David Griffin; and the combined German singing societies, Liederkrantz, Beethoven, Männerchor and Hermann Sons Chorus, under the baton of Otto W. Hilgers. A novelty was the harmonica contest, with prizes of musical instruments awarded by Thomas Goggan and Brothers, the Walt-hall Music Company, the San Antonio Music Company and A. F. Beyer. Glenn Barron won in the group under eighteen years. Winners over eighteen were Reynolds Andricks, W. C. Box, Manuel Garzam, third. A program by the Music Teachers' Association presented "A Flower Wreath," a song suite by William J. Marsh of Fort Worth, sung by Mrs. Fred Jones, soprano; Mrs. E. L. Arendt, mezzo-soprano, and Mrs. Guy Simpson, contralto, with Walter Dunham as pianist. Josephine Elizabeth Canfield, pianist, was heard in works by Brahms and Dohnanyi. Special attention was given to providing music for charitable homes and institutions. G. M. T.

CHARLES CITY, IOWA—A pipe organ will be presented to the First Methodist Episcopal Church by the Ladies' Aid Society. The church will be remodeled at a cost of \$30,000. It was built in 1868 and is considered one of the most beautiful Gothic stone churches in northern Iowa. B. C.

Making Music Popular in Rochester

Sunday Afternoon Concerts, Designed to Reach Persons Unable to Attend Concerts on Week Days, Are Heard with Approbation

ROCHESTER, N. Y., May 14.—A series of Sunday afternoon popular concerts has been inaugurated in the Eastman Theater in response to many requests for some form of high-grade musical program for the benefit of persons who are not able to attend week-day concerts. With Victor Wagner and Guy Fraser Harrison, conductors of the Eastman Theater Orchestra, in charge, a plan has been worked out for presenting a concert from half-past three to four o'clock on Sunday afternoons as part of the regular program. The concert is given only in this period and only on Sunday.

For a long time, Eric Clarke, general manager of the Eastman Theater, has been aware of the need for concert programs of popular character to reach the general public. With the seventy-piece orchestra of the Eastman Theater at his disposal, the solution seemed comparatively simple, but the difficulty was to use the orchestra at a time when it was not occupied and when it could provide a special program that would not interfere with the regular screen program. The half-hour Sunday program was the solution of this difficulty. After this period the regular program goes on for the rest of the day.

The purpose of the programs is to present music of high grade value, yet not above the interest of the ordinary listener. Well known classics predominate, with brief excerpts from symphonies or longer works. The greatest possible variety in the limited time allowed is sought by the conductors.

The programs for the first two concerts were as follows: On May 1: Finale from Symphony in F Minor, Tchaikovsky; Strauss' Waltz, "Wine, Women and Song"; "Träumerei" by Schumann; "The Bee's Wedding," Mendelssohn, and the Intermezzo and Fandango from Bizet's "L'Arlésienne" Suite, No. 2. On May 8: First movement from the "Unfinished" Symphony of Schu-



Victor Wagner, Conductor of the Eastman Theater Orchestra

bert; the "Air de Ballet" of Herbert; Sibelius' "Valse Triste," and "French Military March" by Saint-Saëns.

Mr. Wagner reports himself as very well pleased with the results of these concerts, saying that on May 8, in spite of the counter attraction of beautiful weather, the theater was well filled and that the response to the program was very cordial indeed.

MARY ERTZ WILL.

Orlando Club Names New Officers

ORLANDO, FLA., May 14.—Officers for the coming year were elected at the monthly meeting of the Orlando Wednesday Music Club. Mrs. T. J. Noone was re-elected president; Mrs. Henry Claiborne, vice-president; Mrs. W. G. McCurdy, secretary; Dorothy M. Taylor, Federation secretary; Mrs. B. C. Johnson, treasurer, re-elected. Constituting the board are Carrie Hyatt Kennedy, Mrs. George Krug and Flora Massengale. Mrs. F. L. Seeley is the retiring secretary; Florence Hudson, the retiring Federation secretary. The retiring board members are Cora Pierce Nye, Mrs. Gray Rush, and Rita Lawton. P. P.

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For Information Address

ARTHUR SEE, Secretary, Eastman School of Music
Rochester, New York

ORLANDO OBSERVES ACTIVE MUSIC WEEK

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ORLANDO, FLA., May 14.—Orlando's observance of National Music Week was under the auspices of the Department of Public Recreation, in cooperation with the Auditorium management.

Dayton Westminster Choir in the Ascendant!

Reprinted from the Milwaukee Journal, April 24, 1927

Dayton Choir Ranks at Top

Chorus Provides Treat for Big Audience at Auditorium

BY RICHARD S. DAVIS

MUSIC in one of its most beautiful forms was heard Saturday night at the Auditorium, where the Dayton Westminster choir sang to hundreds of people who had never heard such singing before. It was a concert, but it might have been a religious ceremony. It was, at any rate, an event to remember and to recall, in low moments, as an experience as cheering as any of the fine things of music can be.

Other famous choirs and choruses have sung here and each has proved its worth, but none of the others has had quite the quality of the Westminster choristers. Here were trained voices, not all of them exceptional individually, perhaps, but each a good and responsive instrument. In the aggregate they formed an organ of such beauty that their songs left the listener breathless. Clarity, warmth, grace and power—these were the basic qualities, and out of this material were molded patterns of pure loveliness.

No musician who has come this way has left a more positive impression of sincerity and ability than the director of the choir, John Finley Williamson. He has duplicated the miracle performed by F. Melius Christiansen of the St. Olaf choir and has been able, because of his superior material, to produce a chorus that will, until we hear a better, stand as the most remarkable organization of the sort now singing.

To recount the virtues of Mr. Williamson's choir would be only to list the manifold graces of the ideal chorus. Perfection of pitch, deftness in shading, modulation of the utmost nicety, and truly astonishing balance of voices are assets that may be mentioned. The choir sings as a mighty instrument played by a master musician who feels the surge of songs and their sweep and who knows their purposes.

The chorus has deep rumble in its basses, firm mellowness in its contraltos, clarity in its tenors and soaring beauty in its sopranos. The effect of this fundamental strength is always felt and the more intricate the tonal pattern the more grateful the song. Stirring climax or fading whisper, it is all the same—perfection.

A note must also be made of the choir's attack, which is as sure as if a single voice were singing. Now let it be added that no better diction can well be achieved. If you seek other qualities to praise, you are welcome to write them in. You will not be wrong if you bubble over.

The songs presented by Mr. Williamson were the splendid old things of Palestrina, then Lotti, then Bach. Grieg and Brahms followed, with a lovely Christmas folk melody of Catalonia. David Hugh Jones, organist of the choir's home church and one of the singers, was represented by an excellent bit of writing, and there were arrangements of a sacred song by Kopylov and "Swing Low, Sweet Chariot." The latter was one of the few secular melodies, if you can call them that, to be offered, and one of the most effective. A setting of the large from Dvorak's "New World" symphony was equally lovely.

For the rest, there were exceptional chorals by Samuel Ganes, Clarence Dickenson and Christiansen, and the big audience, you may be sure, demanded its share of repetitions and extras.

Nothing more need be written of the choir than a mention of its soprano soloist, a young woman who was not named but who sings with the voice of an angel. Voices like that are not common in choirs—nor in the concert halls, nor in opera either, for that matter.

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NEW YORK

The Municipal Auditorium concert, on Sunday afternoon, May 1, constituted the opening of Music Week. Those participating were Herman F. Siewert, municipal organist; Emmy Schenk, soprano; Frederick S. Andrews, of Rollins College, accompanist; the Rollins College Trio, composed of Gretchen Cox, violinist, Edna Wallace Johnson, flutist, and Leila Niles, pianist; and the Willhopa Male Quartet, W. J. and Ed Wilcox, G. Monroe Patch, and Arnold Holder. The new \$45,000 municipal organ was used to advantage.

The Orlando Jubilee Singers sang at Lake Eola Park on the evening of Wednesday, May 4, before an audience of 3000 people, giving Negro spirituals.

The finale of National Music Week was the production of "The Moon Princess," a pageant, under the direction of Fern Stevenson, director of dramatics and pageantry for the Department of Public Recreation. This pageant was written by Miss Stevenson, and was an entirely local production, 250 Orlando citizens participating. The Orlando Choral Society, under the baton of Walter Drennen, with Roberta Branch Beacham accompanying, assisted, giving two numbers from Cowen's "Rose Maiden."

Besides these three outstanding events, many clubs each gave special programs, the Sorosis and Wednesday Music Club combining for one delightful concert. The program department of the Wednesday Music Club, under the leadership of Hedelia Hanne Claiborne, had nine civic programs, presenting Carrie Hyatt Kennedy, organist and pianist; Isabelle Bouton Walker, contralto; and Arthur Beck, violinist.

The music department of the public schools co-operated with many observances, including a music memory contest and a special evening concert. Julia Clapp Allen's Orlando School of Musical Art, with the assistance of C. L. Jaynes, also gave a splendid program. A special music story hour was held at the Albertson Public Library, and the stores and churches, as well as other organizations of the city, had special programs.

The municipal organist, Herman F. Siewert was presented in concert on May 2, by the Tampa branch of the American Guild of Organists, as part of the Music Week activities, and as a formal inauguration of the Tampa branch officers. Mr. Siewert is president of the Florida Chapter of the American Guild of Organists.

Orlando was the first city in Florida to observe National Music Week.

Florida Musicians Give Faculty Recital

TALLAHASSEE, FLA., May 14.—Clara Farrington-Edmondson, violinist; the Faculty Trio; and Jeanne Munselle Campbell, coloratura soprano, gave a faculty vesper recital at Florida State College on May 1. Mrs. Edmondson played the Vieuxtemps Adagio religioso; the orchestral part was played on the piano and organ by the Misses Storrs and Dow. The Faculty Trio did able work. The members are Ethel Tripp, violinist; Mary Reeder, pianist, and Louise Glover, cellist. Miss Campbell sang Benedict's "La Capinera."

Hume Has Festive Music Week

HUME, ILL., May 14.—National Music Week was observed extensively. Ruth Hill, supervisor of music was in charge of the programs and the High School Glee Club sponsored the advertising. There were observances in churches, lodges, schools, and clubs. The High School Orchestra played in the theater. A short operetta was given by high school boys.

Wichita Clubs Present Programs

WICHITA, KAN., May 14.—Under the auspices of the Wichita Musical Club and under the direction of Mary Hamilton Myers, a program of Spanish music was recently given in the United Congregational Church. An interesting program of choral numbers for female voices was given by the choral club of the Saturday Afternoon Musical Club under the direction of Roy Campbell.

T. L. K.

Athens College Director Gives Recital

ATHENS, ALA., May 14.—An organ recital was given by Frank M. Church, director of music at Athens College, in the First Presbyterian Church, Huntsville, on May 3. Assisting artists were

Carlisle Davis, baritone; Mrs. Tracy Pratt, soprano, and Frank Ware, accompanist. Mr. Church's numbers included Flagler's Variations on an American Air, new works of Leginska, Shure, Stickles and Bingham, and excerpts from "Lohengrin" and "Marta." A diploma piano recital was given at Athens College by Sarah Orman, pupil of Mr. Church, assisted by Birtie Lee Holland, soprano; Sara Gay, organist, and Francis LeDoyt Yearly, accompanist, on April 25.

TEACHERS CONVENE IN MISSISSIPPI CITY

Opera Season Successful—Another Is Forecast—Choirs Sing

JACKSON, MISS., May 14.—The Mississippi Music Teachers' Association held its fifteenth annual convention here, on April 28 and 29, with the most notable success which has attended a meeting in its career. Mississippi has made decided strides in music education from a standpoint of organization and legislation.

Jackson has had its first grand opera season this year. The business men of the city underwrote the project for \$35,000 within thirty minutes, and after all expenses were met, deposited a nucleus fund for the next venture of this sort.

The Music Teachers' Convention brought a number of prominent speakers, among them Mrs. Crosby Adams of Montreal, N. C., pianist, composer and teacher; Dr. W. Otto Miessner, of Milwaukee, composer and conductor; and Mrs. Francis Crowley, director of public school music at the Cincinnati Conservatory. Mrs. Adams spoke at the session held in the Central High School of April 28.

A feature of the convention was its choral music. Dr. Miessner led a notable program in the City Auditorium.

Students from Belhaven, Blue Mountain, Woman's, Hillman, Mississippi and Millsaps colleges participated.

Numbers were "The Water Lily," by Converse, for mixed voices; "Israfel," by Kelly, sung by a chorus of women's voices, and "Goin' Home," by Dvorak-Fisher, for men's voices. "May Eve," by Breach, and "Mexican Serenade," by Chadwick, were sung by the mixed chorus. The closing number, "Summer Night," was by the director.

Mrs. Yerger and Miss Power were the accompanists.

The soloists were Barbara Stoudt Roeder, of Hattiesburg; Mrs. Maimo Redding Yerger, of Vicksburg, and Frank Slater, of Jackson.

The state president of music, Minnie B. Austin, is directly responsible for the success of this project.

Schipa Sings in Wichita

WICHITA, KAN., May 14.—Tito Schipa's recital in the Forum was most cordially received. Every number the tenor sang was followed by one or more encores. Jose Echaniz, the accompanist, again showed himself a splendid pianist, and richly earned the applause that was generously bestowed on him.

T. L. K.

TERRE HAUTE HEARS FESTIVAL PROGRAMS

Contests Are Made Feature of Annual Indiana Spring Event

TERRE HAUTE, IND., May 14.—The annual May Festival, held from May 3 to 5, was both the most ambitious and the most successful yet recorded. Congratulations are due to the music department of the Indiana State Normal School, of which L. M. Tilson is director, to his assistant, C. L. Fislar, director of music in the city schools, and to William Bryant, conductor of the Normal School Orchestra.

Enthusiasm ran high and large audiences attended all the performances. There were many more entrants in contests for glee clubs and orchestras than ever before, and the general interest was greater.

The opening program was given by the Girls' Glee Club of Mclean Junior High School, Irene Binnings, leader; the Boys' Quartet and Mixed Chorus of the Booker T. Washington Junior High School, directed by Evangeline Harris; the Boys' Glee Club of the Sarah Scott Junior High School, Mabel Phillips, director. Normal, Wiley and Garfield glee clubs joined in the performance of the cantata "Tubal Cain" by Gaul, the Normal Orchestra accompanying and Lowell Tilson conducting.

Wednesday afternoon was devoted to the orchestra contest. Evansville, directed by Ralph Sloane, was the winner, Garfield taking second place.

At the evening performance all the orchestras, augmented by the State Normal School Orchestra, Ralph Sloane, directing, gave a creditable performance of a Mozart Suite. Two hundred players participated. This was followed by Mozart's "Requiem," given by the Festival Chorus of 100, and the Normal School Orchestra, led by Lowell Tilson. The following were soloists: Margaret Lester, soprano; Edna Swanson Ver Haar, contralto; Lawrence Gibson, tenor; Stanley Deacon, baritone.

The contest between the girls' glee clubs and the mixed chorus was held on Thursday afternoon. Crawfordsville won first place and Brazil second in the former class. In the latter, Brazil came first, and Crawfordsville second.

"Elijah," given under the baton of Mr. Tilson, by the Festival Chorus, the Normal School Orchestra, and the soloists already mentioned, was the event of the evening.

Large numbers from out-of-town were in attendance at the various performances, showing a widespread interest not noticeable in previous years. Season tickets were sold for the nominal sum of fifty cents, as there was no desire on the part of the directors to make money, but only to cover necessary expenses. Plans are being made for an even more elaborate festival next season.

One of the interesting daily events of this festival was the four o'clock "sing" in one of the churches by 1000 young school children, directed by Chester Fidlir.

Dr. Marafioti to Remain in This Country for the Summer

A Letter from Sophie Braslau

Dear Maestro:

After my concert here last evening, several young women with voices which appealed to me as very promising asked me to recommend a vocal teacher.

Of course this was easy for me. I told them that I worked with you for the past three years, and how happy I was over the invaluable results achieved. Then I explained to them how you combine so marvelously the perfect training of the voice with the truest understanding of the art of singing.

Please find time for these young ladies (who are to write you shortly), for I know their voices will reward you. Shall see you as soon as I return to the city to continue our work.

In sincere gratitude,
SOPHIE BRASLAU.

For particulars address Miss B. Friede, Secretary
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Striking the Note to Which Children Respond

Pleasure and Study Among Juvenile Audiences Should Go Hand in Hand, Says Young Member of Norfleet Trio on Return from Extensive Western Tour — Groundwork of Music Appreciation Declared of Primary Importance to a Career



The Norfleet Trio

"THE best audiences in the world in point of responsiveness and unself-conscious enjoyment are those composed entirely of children," says Helen Norfleet, spokesman for the Norfleet Trio, which has just returned from a tour of the Pacific Coast, the Middlewest and the Southwest.

And who should know better than this triad of young musicians—Helen, Catherine and Leeper Norfleet, pianist, violinist and 'cellist, respectively—who have done much to spread the appreciation of music among children far away from cultural centers? Also, and what is more important, they have won young hearts in the doing. For they have inaugurated matinées for young people. They have tilled the soil of the 7000 sun-baked miles just covered, leaving in their wake the seeds of a cultural movement that promises an abundant harvest.

"The important thing to remember when playing to children is not to play numbers that are over their heads—heavy and lengthy classics that tire them out," continues Miss Norfleet. "We always give them good music, that is, music that has cultural significance, but we select lively and graphic numbers rolled into a short program. It has been our experience that children appreciate good music when they are given the opportunity of hearing it, even be-freckled and unmusical youngsters in little western towns where ensemble music is seldom, if ever, heard.

"We limit our programs to one hour, opening with a group of descriptive dances of different countries, each of which is preceded by a short talk. The nature of the people to whom this dance belongs is discussed and how these characteristics are brought out in their music. For instance, let us suppose Brahms' 'Hungarian' Dance is to be played. The children are told of the colorful life of the Gypsies, of their outdoor dances and the carefree abandon of their movements. The dance is then played and the children are enthusiastic as they recognize the indicated qualities expressed in tone. Then, by way of contrast, we may play Rameau's Menuet, stately, polished and moving with easy grace. Perhaps this is followed by Haydn's 'Gypsy' Rondo, or something of Grieg, Grainger or Goossens.

"The honesty and naïveté of the children form some of the most refreshing

memories of our recent tour. One little boy in the Middlewest whose acquaintance with Indians probably extended beyond that of the ordinary city-bred child, responded to the question as to what type of music would characterize Cadman's 'War' Dance with the big-eyed and earnest words: 'Boy! There's going to be hot business around here!'

"In the most westerly city in Texas another utterly unaffected child of nine years wrote down his impressions of the afternoon's concert in the following words:

"I liked the Norfleet Trio concert very much. They began by playing a Hungarian gypsy dance. It was very vigorous because the gypsies have full wide skirts, live out of doors, and are very strong.

"The next one was a minuet played mostly on the waxed floors of the French court in about the time of Lafayette. It was pretty slow because they had long trains and laces and as I said there were waxed floors and if they had danced very fast they would have fallen down.

"The next one was another gypsy dance. There was one about a shepherd boy who had a little pipe and was playing out on the fields.

"Another was about a water wheel and the water rushing by. Another was about a swan, and the funniest one was about a chicken and a rooster talking to each other. First the chicken would go 'ee-ee-eeek'; then 'er-er-er-errrr' said the rooster. Like the rooster thought the chicken was only a little squash and the rooster said 'blah' to everything the chicken said."

Creating Audiences

"Our audiences range in age anywhere from four to sixteen years and in size from 500 to 2000. You see, it all came about in this way," adds the pianist of the trio, in reminiscent mood. "When we first embarked on our concert career we were told that there was no audience for chamber music. There was only one thing to do, as we saw it, and that was to set about creating a chamber music audience. So we began with the children and have ever since been building in them an appreciation of what is good in music with an especial esteem for chamber music. In line with this we have offered for the last three years the Norfleet Trio Cup—a loving cup awarded each year to the best amateur chamber music ensemble. Michigan, Oklahoma, Kansas and Iowa are active in competing for the trophy which was won last year, and also the year before, by a string quartet from Sioux City, Iowa. The competitions are usually held at the

interscholastic meets that abound in the West. Mr. Wilcox, of the University of Iowa, writes that thirty chamber music groups competed for the cup at the last meet—just by way of showing the interest that has been aroused among students.

"The junior clubs in the Middlewest are more enterprising than those of our eastern cities. The unstinted co-operation we get from music supervisors is vastly helpful. This is due in part to the fact that we arrange to play a number of music memory numbers on our programs where memory contests are being held, thus aiding the supervisors in their work. At one of the two concerts which we gave in the Ardmore, Oklahoma, High School, of which Eloise Allison is supervisor, one little girl, Love Porter, possessor of nine years, recognized without a moment's hesitation Schubert's 'Ave Maria' and jumping to her feet without a trace of self-consciousness, told all about it.

The Trio Camp

"Being a trio, everything seems to go in threes for us, for besides offering the Norfleet Trio Cup three years ago, that same number of years has passed since the opening of the Norfleet Trio Camp—the only one of its kind in the world—at Fayetteville, Ark. This camp is only for girls, but the music of the adjoining Markham Camp for Boys is also under our supervision. All during their vacation the girls are hearing the best in music, taking part in it and associating it, not with study, but with the pleasures of a holiday.

"This is one point I want to stress: there seems to me no excuse for art unless it contributes something to happiness. In America there is too much thought given to careers—the highly concentrated ability to appear in concert, possessing technical perfection and the rest—and not enough attention is paid to the groundwork of appreciation that forms a part of the European's everyday life. Pleasure and culture should go hand in hand, and not be divided into groups of study on one side and play on the other. Extend musical appreciation to the children of little or no musical culture, mold in them a deep desire for the best in music, and the result will be happier children, better citizens and a nation of more cultured, beauty-loving men and women."

Besides conducting the Norfleet Trio Camp at Fayetteville, these pioneering and enterprising young musicians are holding a five weeks' summer course at Greenbrier College, West Virginia, which convenes in June. From there they will go to Arkansas for seven weeks made up of equal parts of outdoor recreation and cultural training.

HARRIETT HARRIS.

Waterloo Takes Four Places in Iowa State High School Festival

WATERLOO, IOWA, May 14.—Waterloo East and West high schools won four places in the seventeen events of the second annual Iowa State High School Music Festival held at Iowa City, closing on Saturday night. In Class A, West High tied Burlington in bands for fourth place, with Abraham Lincoln High, Council Bluffs, winning first place. The latter school was also ranked first in both orchestra and chorus competition. Ames was the winning school in girls' vocal groups, and East High, Des Moines, in the boys' glee club division. In Class B and C, Belle Plaine and Burt were the respective orchestral winners; Ida Grove and Hartley for bands; Ames and Schleswig for choruses; and Le Mars and Dysart for boys' glee clubs. Of the soloists, the successful competitors were Doris Hoff, pianist, of Des Moines, Arthur Cohen, violinist, of Des Moines, with Margaret Miller of Waterloo in fourth place; Howard Mitchell, 'cellist, of Sioux City; Leonora Crawford, soprano, of Red Oak; Dorothy Hinchcliffe, alto, of Minburn; James Wandschwer, tenor, of Sioux Center; Ward Stewart of Des Moines in wood-winds; and Roy Holtz of Cedar Rapids, in brass instruments. B. C.

Marie Tiffany was engaged to appear on the evening of May 3 at the City Hall Auditorium as soloist with the Municipal Orchestra of Portland, Me., Charles R. Cronham conducting.

Cincinnati Artists Give Benefit for Mississippi Sufferers

CINCINNATI, May 14.—Ten thousand dollars was the sum realized by a concert given for the benefit of Mississippi flood sufferers by the Cincinnati Symphony, assisted by the Orpheus Club. Fritz Reiner conducted, coming from New York to do so. The conductor of the Orpheus Club is Prower Symons, and Charles Young was the organ accompanist. Soloists were Emil Heermann, violinist; Karl Kirksmith, 'cellist, and Joseph Veto, who played the harp. The program was of a popular character, such numbers as the Overture to "William Tell," the "Rakoczy" March and "Molly on the Shore" having prominence. PHILIP WERTHNER.

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St. Louis Post Dispatch

The soloist was Katherine Palmer, lyric soprano, who roused her audience to real demonstrations of enthusiasm by her songs.

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Newark Symphony Makes Début at Festival

Players' Auspicious Professional Appearance Prompts Prophecy of Continued Success—Ambitious Programs Admirably Given by Chorus and Renowned Soloists

NEWARK, N. J., May 14.—Perhaps the outstanding feature of the thirteenth annual Music Festival directed here by C. Mortimer Wiske on May 2, 3 and 4 was the début of the professional Newark Symphony.

This organization, composed entirely of union musicians, most of whom are employed in local theaters, played all the accompaniments and gave several orchestral numbers. The accompaniments often showed that the orchestra and the soloists were unfamiliar with each other, but overtures and other works played by the ensemble won well merited applause. The results were not always of symphonic caliber, the strings being overshadowed by the brass, but there was every reason to believe that a few years of intensive work should bring this orchestra into prominence.

The works played were Svendsen's "Coronation" March, Saint-Saëns' "Idylle Ecossaise" and "Danse de la Gypsy," Tchaikovsky's "Elegy" for strings (very smoothly given), Flotow's "Rubezahl" Overture, the "Bal Costume" Dances of Rubinstein and excerpts from Beethoven's "Ruins of Athens."

The Festival Chorus, augmented this year by pupils from the local high schools, consisted of 200 sopranos, ninety-seven contraltos, fifty-eight tenors and fifty-six basses. Under the circumstances it was not possible to obtain perfect balance of parts. But the chorus acquitted itself creditably in view of the quantity and length of the music required of it. It seemed remarkable that the singers could assimilate so much music, some of which was by no means simple.

The Choral Numbers

On the first evening the chorus sang Baldwin's "Canticle of the Sun," Paine's "Freedom," "Our Queen," and Dunn's

"Marquesan Isle." The motion picture idea of the South Seas was faithfully reproduced in Mr. Dunn's music. It has languor, humidity, barbaric rhythm, and considerable jazziness. It is a piece of realistic writing, clever and interesting, though not especially significant.

On the second evening the chorus sang Taylor's "Waters Ripple and Flow," the Negro spiritual "Come Along, O Sannah," Harriet Ware's "Stars" and Gaines' "Village Blacksmith." The choral work was quite creditable, though some of the compositions left much to be desired. The Gaines music is very long, involving not only chorus and orchestra but soprano and baritone soloists, and the "spreading chestnut tree" is spread so many times as to become monotonous.

The third program contained some dull Beethoven, notably a chorus from "The Ruins of Athens." The a cappella arrangement of MacDowell's "To a Wild Rose" by Mr. Wiske was well sung and reflected credit on the musicianship of the transcriber.

Noted Soloists Appear

The first evening's soloist was Amelita Galli-Curci, with Homer Samuels at the piano and Manuel Berenguer playing the flute. The singer was so greatly applauded that she added seven encores to her printed list, which included the "Mignon" Polonaise, the Shadow Song from "Dinorah" and a group of short numbers. The soprano was not at her best and her interpretations of Brahms and Schumann might have been improved upon.

Lawrence Tibbett, singing the second evening, scored surely with the Prologue to "Pagliacci." He added "The Song of the Flea," and later sang songs in varied styles, ranging from an aria in Handel's "Acis and Galatea" to Negro spirituals. Lucille Chalfant sang the arias of the *Queen of the Night* from "The Magic Flute" in the original keys, and other coloratura songs. There were several encores.

The principal soloist of the last evening was Moriz Rosenthal. He gave the Beethoven Sonata, Op. 111, and his playing was all that the listeners expected. "Adelaide" was excellently sung by Kathryn Meisle. Mr. Rosenthal also played other compositions, including his own "Papillons" and "Vienna Carnival." Miss Meisle gave two Schubert songs and some Russian pieces, for all of which she was deservedly applauded. Much credit is due her accompanist, unnamed on the program.

PHILIP GORDON.

Massachusetts Federation Chooses Officers

BOSTON, May 14.—The last luncheon of the season of the Massachusetts Federation of Music Clubs was held in the Hotel Somerset on Tuesday, May 10. Reports of the Chicago Biennial were given and music was provided by national contest winners. Mary G. Reed has been re-elected president to serve for three years, a choice which will involve her presiding during the biennial meetings to be held in Boston in June, 1929. Officers chosen to serve with her are as follows: Vice-presidents, Mrs. F. L. Milliken, Florence B. Cashman and Mrs. Harry Thompson; recording secretary, Harriet E. Estes; corresponding secretary, Annie Jefferson; treasurer, Helen W. Stetson. W. J. P.

Swiss Choirs Give New York Concert

Seven choirs, comprising the United Swiss Singing Societies, appeared in a New York Town Hall concert under the auspices of the French Branch of the Y. M. C. A. Besides the massed singing there was incidental entertainment by members of the Y. M. C. A. The organizations participating were the Schweizer Männerchor, the Schweizer Alpensaenger Club, the Helvetia Männerchor, the Wilhelm Tell Männerchor, the Helvetia Damenchor of New York, and the Helvetia Männerchor and the Gruetli Männerchor of Paterson, N. J.

Fritz Busch to Conduct in Amsterdam

FOLLOWING his early spring engagements at Geneva and at the Beethoven festival in Bonn, from May 24 to 27, Fritz Busch has been invited to appear at the opening of the German Theater Exposition at Magdeburg on June 1. The invitation was extended by the Union of German Orchestras and Orchestra Musicians to conduct an orchestra of 150 musicians, which will be made up of the leading members of State and civic orchestras of Berlin, Leipzig, Dresden, and Weimar. In acceptance of an invitation from the Concertgebouw, of which Willem Mengelberg is director, Mr. Busch will conduct four performances of "Fidelio" in Amsterdam during June. In this he will be assisted by the Tonkunst choir and orchestra. Leading soloists will take part. While he is in Amsterdam, Mr. Busch will open a cycle of "Symphonies after Beethoven" by the Concertgebouw Orchestra on June 12, with a program which will contain the works of Brahms, Reger and Richard Strauss.

PLAYS IN ROOF GARDEN

Zimbalist Has Enormous Audience at Concert in Honolulu

HONOLULU, May 1.—Between 3000 and 4000 persons heard Efrem Zimbalist in his second and last violin recital, which was given in the roof garden of the Alexander Young Hotel.

It was a unique setting for a recital. From where he stood to play, Mr. Zimbalist could see the surf breaking on the reef three miles away at Waikiki, and the volcanic bulk of Diamond Head jutting into the sea in its unforgettable bold outline.

The program was of a popular nature, brief, but with liberal extra numbers. Hundreds of school children and music pupils were admitted, by special arrangement, to standing room at a nominal price.

Once the wind threatened to lift the music from the piano at which Louis Greenwald was playing the accompaniments. A member of the audience darted to the piano and held the music down for the remainder of the number.

The program contained music by Saint-Saëns, Beethoven, Dittersdorf, Rameau, Haydn-Auer, Bizet-Sarasate. C. F. GESSLER.

SPRING EXODUS TO EUROPE CONTINUES

Executives and Artists Figure on Lists of Voyagers

The spring exodus to Europe is now at its height. Leaving last week on the Conte Rosso was General Manager Giulio Gatti-Casazza of the Metropolitan and Beniamino Gigli, tenor. Other voyagers were Lucille Chalfant, coloratura soprano, and Giovanni Martinelli, tenor, sailing on the Aquitania; Rozsi Varady, cellist, on the President Wilson; Walter Kirchhoff, tenor, on the Hamburg; Erich Posselt, pianist, and Lotte Leonard, soprano, on the Muenchen; Bruce Benjamin, tenor, and Walter Golde, accompanist, on the Arabic; and Artur Rodzinski, assistant conductor of the Philadelphia Orchestra, on the De Grasse.

On the Majestic sailed John T. Adams, president of the Wolfsohn Musical Bureau, Inc.; Maria Kurenko, soprano; Antonio Scotti, baritone; Rudolph Friml, composer; Carlo Edwards, and Benno Moiseiwitsch, pianist.

Berthe Bert, American representative of Alfred Cortot left with fifteen pupils on the Paris, as did Claude Warford, singing teacher, who is again to open a Paris studio with Willard Sektberg. On the same steamer were Charles Hackett, tenor; Giuseppe De Luca, baritone; Vittorio Fullin, tenor; Angelo Bada, tenor; Charlotte Lund, soprano; Tullio Serafin and Giuseppe Bamboschek, Metropolitan conductors.

Others who have joined the exodus are the Marmein Dancers, Miriam, Phyllis and Irene, who will visit Ysaye in Brussels, sailing on the Minnesota. Alexander Lambert, and Julia Glass, pianists, went on the George Washington; Pierre Luboshutz, pianist, and Paul Kochanski, violinist, on the Columbus.

Among the arrivals last week on the Columbus was Leopold Godowsky, pianist, who has not been heard in the United States for five years. He will tour next season under the Wolfsohn management.

Mrs. Molter Sings in Iowa

CHICAGO, May 14.—Isabel Richardson Molter, soprano, was called on at short notice to give the artist recital at Iowa State University in Iowa City during the State contest. Mrs. Molter reports it a delightful experience to have sung before an audience of 1500 high school students, who received the program with enthusiasm. Harold Molter was at the piano.

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SHAKESPEARE FETE OPENS AT STRATFORD

Music Will Have Share in Notable Summer Events at Birthplace

LONDON, May 1.—The Shakespeare Festival was opened at Stratford-on-Avon on April 18, with a large throng taking advantage of the fine weather to attend the performance. These are being given throughout the summer in the temporary Festival Theater, being used while the new house is being built. Musical accompaniments and other incidental music play a part in the performances, which aim to capture the spirit of Elizabethan days.

The birth date of Shakespeare, on the Saturday following the opening of the festival, was marked by a birthday luncheon. Among the speakers were James Kendal and the Lord Mayor of Birmingham, who is leading his city's renewed efforts for the rebuilding fund.

The opening play was Bridges Adams' production of "Taming of the Shrew." Two newcomers were Wilfred Walter, the *Petruchio*, and Esme Bidele, the *Katharina*. The work was presented in very hilarious fashion and caused the large audience many moments of irrepressible mirth.

Folk-program Charms Charleston

CHARLESTON, S. C., May 14.—Ellenor Cook, interpreter of folk-songs and dances of Southern Europe, gave two performances on April 29 at the Redpath Chautauqua. This was Miss Cook's second visit to Charleston in two years. Her songs of Czechoslovakia, Poland, Russia and Rumania, given in costume, are charming. Her partner, Eugenia Falliard, plays well. Miss Cook handles her light soprano voice with skill, and gives varied and colorful programs.

V. G. T.

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New Music Hall Adorning Campus of Kansas College Marks Epoch in State



The New Music Hall of Kansas State Teachers' College

Expansion of Teachers' Organization Symbolized in Realization of High Ideals for Musical Betterment of Western Communities

EMPORIA, KAN., May 14.—The campus of Kansas State Teachers' College is now adorned with a new music hall costing \$150,000.

This building marks an epoch in the educational system of Kansas, and is the result of the efforts made by a man who has devoted a number of years to developing the musical life of the State. He is Frank A. Beach.

Eighteen years ago Mr. Beach came from the East to take charge of music work at the Teachers' College. There was but one other teacher in the music department at that time. Today twenty-one teachers comprise the personnel of the teaching staff. Over 500 lessons are given each week in the various branches of applied music. A two-year certificate course in public school music, a two-year course for the training of instrumental supervisors, and a four-year course leading to the degree of bachelor of science in music education are offered.

Graduates from this school are filling responsible positions throughout the State and giving the children of Kansas a practical knowledge of music. They are supplanting the one-time teacher of music who was hired because she "stood well" in a particular community and could "play the piano." The time is fast approaching, it is believed, if it is not already at hand, when a teacher must hold a degree before he can supervise music in the State of Kansas.

The new three-story Hall of Music is fire-proof and sound-proof. It combines artistic beauty with a high degree of utility. The offices, recitation rooms for public school music and for harmony and appreciation, with private offices for instructors and studios, will occupy the first two floors. The third floor will be given over largely to the rapidly growing orchestra and band department. Large rehearsal rooms will provide for the various ensemble groups. Thirty-three practice rooms are located on this floor.

A beautifully appointed reception room and foyer leads into an attractive auditorium, with a seating capacity of 400. Conveniently placed, a kitchenette and serving room will afford opportunity for social life and a better acquaintance through banquets and other functions



Frank A. Beach, to Whose Initiative the Building of Music Hall Is Largely Due between the faculty and students of the School of Music.

Through the democratization of music, Kansas hopes to build a finer type of citizenship each year.

PORTLAND CHORUSES SING WITH SUCCESS

Fest-Chor and Apollo Club Appear in Concerts of Artistry

By Jocelyn Foulkes

PORTLAND, ORE., May 14.—The second annual concert of the Portland Fest-Chor, with Herman Hafner as musical director, was heard in the Auditorium on April 30. The organizations taking part were the women's Edelweiss Harmony Club, the Liedertafel Male Chorus and the Helvetia Swiss Male Chorus. Tilda Rohr, contralto, gave exceptional interpretations of Swiss folk-songs. Dominating choral numbers were "Mei Mutter mag mi net" by Sturm, sung a cappella by the male choruses and Tilda Rohr, and Attenhofer's "Friedrich Rothbart," given by the chorus and orchestra. Distinct enunciation and well-preserved balance of tone were conspicuous. Olga Ruff and Helen Fromme Schedler sang incidental solos. The accompanists were Fred A. Brainerd and Olga Ruff. The former also played organ numbers. Walter A. Bacon led the orchestra.

The Apollo Club, led by W. H. Boyer, presented Florence Beeler, contralto, in its fifty-fifth concert on April 29. Arthur Johnson, tenor, was soloist in "The Chorus of Spirits and Hours" by Dudley Buck. Numbers by Rachmaninoff, Meyerbeer, Dvorak and Osgood were included in the program. Miss Beeler won acclaim with arias from "Samson and Delilah" and "Shanewis" and in a group of songs. Edgar Coursen and May Van Dyke were the accompanists. The club is in its twentieth season.

Franklin High School of Portland carried off the grand sweepstakes in the fourth annual high school tournament at Pacific University, Forest Grove. Cups given by the Chamber of Commerce of Forest Grove, and by Sherman and Clay of Portland, were awarded to this school, of which Robert W. Walsh is music supervisor. Ralph Richards, pianist, and George Bishop, baritone, of Franklin High, and William Birgfield of Washington High School, won first places in the solo contests. William Frederic Gaskins, dean of the Conservatory at the University, directed the tournament. Mrs. J. L. Landes of Monmouth, Ore., J. Ross Fargo of Portland, and David Scheetz Craig, MUSICAL AMERICA's correspondent in Seattle, were the judges.

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SURVEY OF EUROPEAN ACTIVITIES



Paris Hears Revival of Schmitt Psalm and Novelties by Milhaud and Casella

Vivid Choral Work of French Master Grips Auditors on Rehearing Under Straram—Religious Holidays Bring Superb Music in Historic Parisian Churches—American Soloists Participate

PARIS, May 1.—The symphonic orchestras have recently given some religious music. It was a happy idea of Walther Straram to perform, as last year, on the Thursday before Easter, Florent Schmitt's "Psaume XLVII" for soprano, chorus, organ and orchestra. It is quite incomprehensible why this work, composed in 1904, is so seldom performed in Paris and is almost unknown abroad. "Psaume XLVII," in our opinion, is without doubt Florent Schmitt's best work and ranks among the best French choral music of our century. One of the proofs that "Psalm 47" is a great musical work is that it makes even in our day an impression of being quite a modern work!

Never before nor since, perhaps, has Florent Schmitt showed such perfection in form, expression and instrumentation. The "Psalm" is in one movement, but three different parts can be perceived. The work begins with the great call: "Glory to God," sung by chorus and sustained by orchestra and fanfares. The choir sings afterwards: "Nations; clap your hands together," and a kind of sacred dance (in 5/4) begins. The music gives us a picture of a moving crowd, possessed by triumphant fanaticism and ferocity. . . . The dance is soon transformed into a procession, which, with a "Glory to God," disappears. . . .

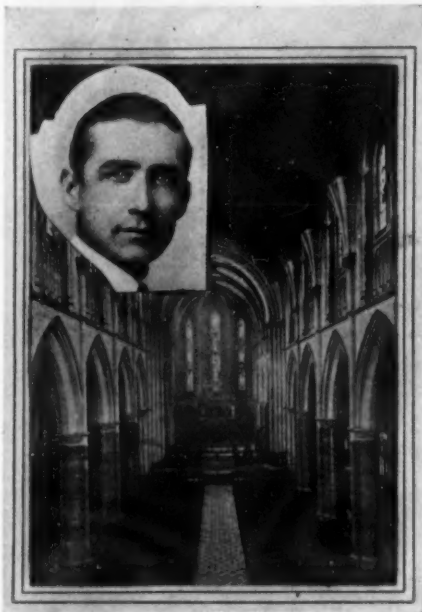
Thrilling Choruses

The second part, which is an illustration to the phrase of the Psalm: "He chose in his heritage the beauty of Jacob, whom he loved dearly"—forms a splendid contrast to the savage music of the previous part. It is a kind of lyrical ecstasy, an Oriental Nirvana—told by music: the choir murmurs, accompanied by harps and by a discreet breathing of the organ, repeating only one syllable of ecstasy: "Ah! . . ." This enchantment evaporates, the voices slowly disappear, and we hear again the crowd approaching. . . .

The beginning of the third part reminds one of the end of the first: we hear the procession advancing, the voices call again: "Nations, clap your hands together" and the sacred dance begins. Soon the exaltation of the crowd reaches its height. . . . The crowd cries: "Glory to God," and a vertiginous sacred dance closes the work.

The "Psalm" is a real work of inspiration; from beginning to end the hearer is held spellbound. It has no weak moments. . . . The "Psaume XLVII" undoubtedly had influenced Honegger when he composed "Roi David," and many pages of Honegger's work remind us of it. "Roi David," compared with Schmitt's masterpiece, loses many of its original qualities. It is curious to note that, in spite of this, the success and popularity of the former are far greater than those of the "Psalm"!

The performance of Schmitt's work was not so good this time as a year ago. The choir was neither big, nor good, enough and Mr. Straram seemed to tire before the work was played to its end. The final wild crescendo lost much of its



Interior of the American Cathedral in Paris. Inset, Lawrence Kilbourne Whipp, Organist and Master of the Choristers

power and suggestion. But, in spite of this, the "Psaume XLVII" had, as a year ago, a tremendous success, and the composer received a long and hearty ovation.

Milhaud and Casella Novelties

The novelties of this concert were Milhaud's "Agamemnon," a piece for soprano, choir and orchestra, and Casella's "Partita" for piano and orchestra. Milhaud's youthful composition (written in 1913, when he was twenty-one) contains more faults than qualities, and was rather coldly received. The "Partita" due to its popular character, its vital rhythm, its ingenious form, had a success that none of Casella's works had here before. It seems that this Italian composer ceased his musical experiments and began to write quite normal music, full of Italian national character. We could not understand why the Partita was called "for piano and orchestra." The piano plays a humble rôle in the piece and is rather only an instrument of the orchestra.

Holy week offers a great opportunity for music-lovers to hear good music in Paris. This week is traditionally consecrated to religious music, which is not only performed in churches, but also in several concert halls.

Among those concerts the first place belongs to the famous "Chœur de Saint Gervais," which draws thousands of people to the Saint-Gervais Church every time they sing, and which is considered the best Parisian a cappella choir of our days and one of the best in France.

This choir was founded by the well-known French musician, Charles Bordes, in 1892. His object was the execution of works of old Italian composers, until then quite forgotten in France. Bordes had a fervent supporter in Vincent d'Indy. The choir began by performing such works as Palestrina's, Vittoria's, Nanini's, Lotti's, Ingegneri's, and Gregorian plain-song also. The success grew from year to year, and the French public began to appreciate again these forgotten Italian masters.

Bordes died in 1909 and S. Requier took his place. In 1914 the directorship went to Paul le Flem, who is still at the helm of this choir. The choir gives several concerts during the year in the

Johann Strauss' Nephew Leads London Concert

LONDON, May 1.—A concert of Johann Strauss waltzes, conducted by his nephew of the same name, was a recent feature here. It was presented at the Albert Hall before a large audience, which applauded the tuneful melodies so popular with the older generation.

Saint Gervais Church, or in concert halls, and on each occasion the attendance is very great. It is the choir's custom to give three religious concerts during holy week: on Thursday, Good Friday and Easter Sunday. This year they performed Palestrina's Mass, "O regem cœli," and works of Vittoria, Jacobus Gallus, Orlando Lasso, Andréas, Anerio, Aichinger and Schütz.

Among other church music we must mention the performance of Bach's "Passion According to St. John" at the Saint Jacques-du-Haut-Pas; the performance of religious works of Marcel Dupré in the same church; a very interesting program at the Notre-Dame des Champs, where works of Palestrina, Morales, Lacchese and Petracinensis were performed; a very good execution of the Kyrie and Gloria by César Franck and fragments of Gounod's Mass at the Madeleine; the performance of Cherubini's "Messe du Sacre" at the St. Ferdinand-des-Ternes; a splendid execution of Widor's Mass for two organs and two choirs—at the Saint Sulpice (with Widor and Pineau as organists).

Americans Among Soloists

The American Cathedral Choir performed on the evening of Good Friday Bach's "Passion according to St. Matthew." The church was crowded to the doors by 2000 people. In spite of a very limited choir—it was a splendid performance and we must praise first of all Lawrence Kilbourne Whipp, who gave a fine execution of Bach's divine music, and accomplished the double rôle of organist and master of the choristers. The choir sang with great taste, and the pianissimos were to be marvelled at. Among the soloists the first place belongs to Frederick Yeo, tenor, who performed the difficult part of the *Evan-gelist*. We have rarely heard such a splendid interpretation of this part. Mr. Yeo was a revelation of the evening; he made a deep impression. We must also mention John Brownlee, baritone, who performed the rôle of *Jesus* with much taste. Mr. Brownlee was engaged not long ago to sing in "Thais" at the Opéra. He possesses a voice of broad range, beautiful quality and artistically controlled. The cast also included: Alice Mock, soprano; Ethel Hottinger, mezzo-soprano; Victor Prah, baritone, and Mr. Sautet, tenor.

The St. Luke's Chapel vocal quartet (Mae Norton, soprano; Ben Claire Crowe, tenor; Jane McConnell, contralto, and Ray Russel, bass) performed some religious works by Humphreys, Tours, Palestrina and others on Easter Day, with Reynold H. Brooks as organist and choir master.

At the Neuilly Christ Church, Stainer's "Crucifixion" was performed on the evening of Good Friday, with Mr. Crowe as soloist. "FELLAB."

American Soprano Applauded in Italy

COSENZA, ITALY, May 2.—An American soprano, Caterina Rossi, won a most unusual reception here for the beauty of her voice in the title rôle of "Aida," under the bâton of Antonio Gallo. The other artists in the cast also were warmly applauded, and the finale of the second act had to be repeated.

London Opera Series Is Brilliantly Opened

LONDON, May 3.—The Covent Garden Opera season was opened brilliantly last night with a performance of "Der Rosenkavalier," under Bruno Walter's bâton. The house presented a brilliant sight, with Princess Mary, Viscountess Lascelles, heading the social contingent, in the Royal Box.

There was an ovation for Mr. Walter when he stepped into the orchestral pit. The performance was preceded by the playing of "God Save the King." Every seat was booked for the pit, and an all-night queue waited to secure places.

The cast included a number of those heard in the same work here season before last. Richard Mayr, who will make his début at the Metropolitan in New York next winter, was the *Baron Ochs*. He gave a droll, pungent and well-sung characterization. The three principal women's rôles were beautifully sung by Delia Reinhardt as *Octavian*, Lotte Lehmann as the *Princess* and Elisabeth Schumann as *Sophie*. The artists were much applauded at the conclusion of the acts.

The orchestral playing was smoothest in the latter half of the opera. The ensemble seems excellently constituted, but the excitements of an opening night rather detracted from finish of performance.

The production of "Seraglio" at Covent Garden on May 4 is a particularly interesting one. The cast is identical with that of the performances at the Residenz Theater in Munich. Walter will conduct on this occasion. Maria Ivogün, will be *Constance*, and Elisabeth Schumann *Blonde*. Karl Erb will sing *Belmonte*; it is his first appearance in England, and he will also sing *Loge* in "The Ring." Wilhelm Gombert and Paul Bender conclude the cast as *Pedrillo* and *Osmi*, respectively.

"Tristan" and "Parsifal" will be conducted by Robert Heger, the conductor at the Staatsoper, Vienna. *Isolde* will be sung by Frida Leider and *Tristan* by Rudolf Laubenthal. Maria Olczewska will be *Brangäne* and Herbert Janssen will again be *Kurvenal*.

Vienna Hears Korngold's Version of Operetta by Johann Strauss

VIENNA, May 1.—A new version of Johann Strauss' operetta, "Cagliostro in Wien," with music arranged by Erich Korngold and text revised by Ludwig Herzer, has been produced at the Bürgertheater. The new book follows the original version by Zell and Genée with its excellent song text, but inserts some more modern dramatic treatment. Korngold has orchestrated the music more elaborately and has taken numbers from other Strauss' operettas and inserted them in modern versions. He conducted the work excellently. There were a good cast and very enthusiastic reception.

"Les Noces" Has Italian Hearings

Six performances of Stravinsky's "Les Noces" under the direction of Alfredo Casella, have been given in Italy for the first time at Turin, Milan, Florence, Naples, Rome, and Padua. The artists included Mme. Maragliano-Mori, soprano, Georges Lansky, bass, and Mario Castelnuovo-Tedesco, pianist. So enthusiastic was the reception by the public that in each town the last tableau had to be repeated, and in Milan a repetition of the complete work was demanded. Another tour is contemplated for March, 1928, extending to Switzerland, Austria and Germany.

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❖ NEWS FROM CONTINENTAL CENTERS



New Wolf-Ferrari Opera, "The Garment of Heaven", Has World-Première at Munich National Theater

Curious "Musical Legend" of Princess Who Bids Suitors Seek for Her a Robe of Sunshine Revealed in Eighth Stage Work by Composer of "Jewels"—Score Has Contrasted Elements of Buffa and "Grand" Styles, With Important Portions for Chorus—Reception Cordial, But Work Considered Unlikely to Achieve Popularity of His Best-Known Operas

MUNICH, April 30.—The first performance anywhere of Ermanno Wolf-Ferrari's latest opera, "La Veste di Cielo," ("Das Himmelskleid") was given at the National Theater here on April 21. Anticipated as one of the most important operatic premières of the season, the work hardly revealed, however, as fortunate an inspiration as those found in the earlier "Secret of Suzanne," and "Le Donne Curiose," or even in "Jewels of the Madonna." The fact that the opera did not have a production in Italy, but had to find its way across the boundaries into Germany to achieve a hearing after a lapse of several seasons, was significant. It is unlikely that it will equal in popularity his previous operas.

The opera is Wolf-Ferrari's eighth stage work, and naturally roused considerable interest in view of the fact that three of his compositions have had an international hearing. A fourth, "I Quattro Rusteghi," has achieved a certain popularity in Italy.

The composer seemed at one time to promise a new and fresh genre of operatic composition, in which the style of the eighteenth century was adapted to modern uses. His parentage—half-Italian, half-German—unite in him two widely different strains, the melodic and the quasi-academic. Hot-blooded *verismo* came to the fore in the rather lurid "Jewels of the Madonna," which, despite the fact that it does not typify the composer's best possibilities, has become a repertoire work in many countries.

Curious Symbolic Text

The latest opera—though a ninth, "Sly," is scheduled for a première at the Scala next year—shows a new transition. Wolf-Ferrari has temporarily deserted the comic opera of intrigue, in which his best field lies, for a "musical legend." This work, in three acts, has elements of the fairy-tale and some homely allegory. It may be that Puccini's final flight into legendary China had some influence on his choice, for there is a slight parallel between the present theme and the old one of Gozzi from which "Turandot" was drawn.

But the story of "Veste di Cielo" is rather naïve. A Princess of proud spirit proposes to her suitors that she will wed the one who finds for her three garments woven out of air, sunshine and moonlight. The favored suitor, who is, of course, the tenor-hero, pursues many adventures in his search. He finally awakes to the truism that the magic garment is not to be found in distant climes but enwraps every mortal from the moment of his birth. Thereupon—his return with this momentous solution, to a happy ending.

In justice to the composer, it must be said that the allegory bears the marks of having been individually conceived and slowly nurtured. The extreme dramatic mildness of the theme, however, has only a slight relief in the few obstacles that the hero must combat in the airy spheres. The characterization is unconvincing, and the whole fabric of fancy rather preposterous.

Score Has Varied Elements

The best portions of the score are probably those in which the composer has reverted to the baroque style of Mozart and others. The buffa elements are the most attractive. Notable is a quartet in which the spurned suitors plan revenge upon the obdurate Princess.

In addition, however, there is a large measure of somewhat less interesting declamation, which becomes colorless and conventional at moments when it too closely follows the accepted parlance of grand opera.

The score has several other elements which stand out and in a sense refuse to merge into unity. There are sustained orchestral interludes, in which writing of an elaborate symphonic nature predominates. Finally, there are liberal portions given to the chorus, strains of almost liturgical character. Their music is too long-drawn-out, though often of studied harmonic beauty. It serves to slow the dramatic action and

reduce the work almost to the sphere of staged oratorio.

At Munich the opera had a painstaking production, conducted by the general music director, Hans Knappertsbusch. He rather emphasized the polyphonic and formidably complicated elements to the expense of the lyrical. An Italian production would doubtless give more of the sense of light fantasie and less of earnestness. Still the musical preparation was thorough, and the success with the public was at least measurable. There were a number of recalls for the singers, who discharged their task with commendable zeal. The scenic production was excellent.

Rome Opens Intimate Opera Theater with Works by Pergolesi and Moderns

Delightful Triple Bill Brings Revival of "Livia e Tracollo" by Composer of "Serva Padrone"—Mascagni Conducts "Zanetto"—Lualdi Appears as Leader of His "Furie d'Arlecchino"

ROME, May 1.—Until recently Rome was deprived of a little theater for hearing intimate lyric works which are of limited proportions scenically and in musical forces. Now one has been inaugurated and is called "La Quirinetta," because it is in the immediate vicinity of the Teatro Quirino, of which it is an accessory hall, a *dépendance*.

"La Quirinetta" was opened on the evening of April 20. Pietro Mascagni took part as author and as conductor. He led, with his habitual spontaneity, "Livia e Tracollo" by Pergolesi and then his own opera, "Zanetto." The aristocratic spectacle was concluded with "Le Furie d'Arlecchino," a "comedy for human marionettes," by Adriano Lualdi, a work given before with success in several Italian theaters and also in some foreign ones.

Pergolesi Work Delights

"Livia e Tracollo" is one of those so-called "intermezzi" which were the fashion in the eighteenth century. It is worthy to stand near "Serva Padrone," as it contains many passages in which the inspiration unrolls happily and the treatment is accorded an elaborate and elegant form. The libretto, however, is somewhat involved and heavy. Too much repetition of the traditional *ritornelli* wearies a little, but on the whole, this did not detract from the brilliant character of the little opera. Mascagni underlined with delicacy the stylistic and merry qualities of this old-time musical fabric. As interpreters, Elvira de Hidalgo and the baritone, Ernesto Badini, distinguished themselves.

"Zanetto," in which Mascagni produced a well-bred evidence of his facile melodic instinct, was much relished by those to whom it was a novelty and also succeeded in pleasing the others. The singers were Nadia Svilarova and Gianna Pederzini, the first dowered with a harmonious and full voice, modulated with much good taste, and the second also possessing vibrant and incisive tone, and a praiseworthy feeling for stage interpretation. The two artists were much applauded, as was the illus-



Pietro Mascagni, Who Led His "Zanetto" Recently in Rome

trious composer, who conducted his own score with admirable effect.

Lualdi Novelty Heard

The little work of Lualdi also interested the public. The dialogue of the comedy is illuminated by limpid melodic ideas, and by vivacious scoring which seeks brilliant and luminous elaborations and color-effects in the instruments. It is an affirmation of sane joviality—sure, diverting, in addition to being imbued with a true Italian spirit. Those who interpreted the "Furie" were Laura Lauri and Alfredo Sernicoli. Lualdi, the noted and worthy former music critic of *Il Secolo*, led the orchestra with surety and effect.

"La Quirinetta" could not have better initiated its artistic life. The little theater was filled completely, in spite of rather high prices.

FEDERICO CANDIDA.

Brussels Will Unveil Monument to Gevaert

BRUSSELS, May 2.—The monument to the memory of the composer, August Gevaert, will be unveiled before the Brussels Conservatory on May 15. A marble bust has been executed by Pierre Braecke. This will be mounted above a tablet containing a list of Gevaert's best-known works. The leading speakers at the ceremony will be Paul Hijmans, Minister of Justice, and the following members of the committee: Joseph Jongen, director of the Conservatory; and Arthur Degreef, teacher in the same institution.

Prague Hears Smetana Works in Historic Theater

PRAGUE, April 30.—A feature of recent musical life here has been the presentation of three operas by Smetana in the theater where Mozart first produced "Don Giovanni." "The Kiss," "The Bartered Bride" and "The Devil's Wall" were staged in the old theater, built in 1781. Although the stage has been modernized, the seating arrangements are still somewhat primitive, which fact, however, did not lessen the attendance.

Slavs Hold Opera Contest; "Boris" Is Much "Revised"

The tenth anniversary of the Soviet Government's founding is being marked by the Leningrad State Opera with a prize contest for operas. It is stipulated that the works submitted shall have "a revolutionary content" and must occupy a full evening. There are three prizes, of 3000, 2000 and 1000 rubles, respectively.

The State Philharmonic has followed suit with a prize contest for a symphonic work. The three prizes are 600, 300 and 200 rubles.

A recent event in the Great Theater at Moscow was the revival of "Boris Godounoff" in a new form. This is a combination of the original work and of Rimsky-Korsakoff's revision. A hitherto unproduced scene from the earliest version was included—that at the Basilica Cathedral, where the hungry populace complains and Boris is confronted by the Pretender. This is a very beautiful and strong scene, but it does not fit into the whole well. There were other drastic changes. The scene in Marina's boudoir was cut, as usual, and the scene in her father's garden much shortened.

But there were other inexcusable excisions. In the nursery scene, the Nurse's ballad, the game of hand-clapping and Boris' entrance were omitted entirely. The scene in the inn was transferred to the court, and was played in an original style of buffoonery. The critics objected strongly to these changes.

Strauss' Mysterious "Illness" Disproved After Son's Airplane Flight

VIENNA, April 30.—Considerable mystery and not a little humor resides in the recent report circulated here that Richard Strauss, fulfilling guest engagements as conductor in Germany had suddenly become dangerously ill. His son, Franz Strauss, an attorney, left at once by airplane for Dresden. But when he reached there, he found that the composer was apparently in the best health and conducting concerts and opera in Königsberg.

Willy Burmester Fêted at Fifty Years' Jubilee

HAMBURG, April 29.—An official celebration at the fiftieth year's jubilee concert of the violinist, Willy Burmester, was held recently at Hamburg University. This city is the artist's birthplace. Bürgermeister Peterson made an address in which he told of plans to name a street here in honor of the violinist. The rector of Hamburg University presented the artist with an honorary medal.

Italian Opera Troupe to Give Novelties in Tour of Switzerland

MILAN, May 1.—An Italian opera company, managed by Fabriard, will make a tour of centers in Switzerland during May and June. Last year this company gave "Mefistofele" there for the first time, and this year it is planned to present "Turandot" and a little opera, "Le Furie d'Arlecchino" by Adriano Lualdi. The organization will visit Berne, Zurich and Basel.

Choirs Are Featured in Chicago Lists

Waning Season Brings Outcome of Winter Rehearsals on Part of Choral Societies—Recitalists Also Heard to Advantage in Vocal and Instrumental Programs

CHICAGO, May 14.—The waning concert season continues to bring its quota of choruses, the results of a winter's rehearsals being the public appearances of these choirs. Most of the choral recitals are astonishingly good. One of the most encouraging signs of Chicago's musical awakening is the number of choruses that have sprung up in the last few years, many of them being formed from among employees in the city's industries.

The Choral Society of the Illinois Club for Catholic Women, conducted by Le Roy Wetzel, gave an enjoyable concert on Sunday afternoon in the Blackstone Theater. The singers were garbed in vari-colored, flowing Greek robes, with their hair dressed in the Grecian style. The conductor drew from this chorus a rich quality of tone which was well balanced, smooth and lovely. Clara Taylor, soprano, and the Florentine String Quartet assisted. Miss Taylor has a warm, cultured voice, and did some very musically singing in songs by A. Walter Kramer, Mr. Wetzel, Powell Weaver and Richard Hageman. The Quartet's playing of Glazounoff's "Novelettes" was marked by nicety and charm.

The Welsh Male Choir, Daniel Protheroe conducting, gave a concert on Tuesday evening in Orchestra Hall. The Welsh are noted for the quality of their voices, and if this choir is typical, there are good grounds for such fame. All the chorus needed was a few deep basses. It sang songs of Wales with the refinement that comes from expert discipline, and with the insight and sympathy that discover the emotional significance of every phrase. Notable on the program were the Welsh folk-songs: "David of the White Rock," "All Through the Night" and "Captain Morgan's March." In these the choristers demonstrated the many shades of tonal beauty that lie within the softer inflections. Helen

Protheroe, soprano, was assisting artist. She brought to the singing of Mozart's "Alleluia" a voice of natural charm and a finished style.

Sol Nekmovsky, violinist, was liked in recital at Kimball Hall on Sunday afternoon. His was routine playing, his tone was broad and firm, and he showed good understanding of what he was doing. There was little fire or warmth, but Mr. Nekmovsky's playing was musically, the tone was never scratchy and was always on pitch, and the recital was very pleasant to hear.

Organists Give Program

Lovers of organ music filled Kimball Hall on Tuesday night to hear a group of young professionals give examples of modern music for this instrument, with only the Bach G Minor Fantasia and the Franck chorale, "O Lord Most Holy," to remind them of past beauties in organ music. De Lamar, Sowerby, Yon, and Bonnet were represented, De Lamarter by a charming intermezzo and a solo cantata which was sung by Louis Kreidler to the organ accompaniment of Emily Roberts. Sowerby's "Medieval Poem," which recently was played by the Chicago Symphony, was given with the composer playing the orchestra parts on the piano, and Edward Eigenschenk at the organ.

The organists who took part in this concert were Edward Eigenschenk, Emily Roberts, Helen Searles Westbrook, Gertrude Bailey and Paul Esterly. They were assisted by Louis Kreidler, baritone; Louise Hattstaedt Winter, soprano; Kenneth Fiske, violinist; Jessie Robinson, soprano; and Leo Sowerby and Clarence Loomis, pianists.

Milan Lusk was presented in a violin recital at the South Side Baptist Church on April 26. The main number on his program was Lalo's "Spanish" Symphony, which Mr. Lusk played with dash and brilliance. Numbers by Sevcik and Suk gave Mr. Lusk opportunity to display his inherited Slavic temperament. His interpretations were notable for fine musicianship.

Giulio Ronconi, baritone, gave a recital of operatic arias in the Playhouse on Sunday afternoon.

Bach Society Sings

Music by Bach was given a worthy performance by the Bach Choral Society, an immense chorus of men, women and boys, in Orchestra Hall on Thursday night. The chorus sang beautifully, attaining full volume without distortion of tone, and delicate effects without loss of quality. The cantata, "Gottes Zeit Ist die Allerbeste Zeit," was given such a performance as this reviewer would walk miles to hear. It was great music, and under the baton of William Boeppler, it was greatly performed.

The soloists, Anna Burmeister, soprano; Louise Harrison Slade, contralto; Eugene Dressler, tenor, and Mark Love, bass-baritone, were all effective in a perfect ensemble. An orchestra drawn from the ranks of the Chicago Symphony played the accompaniments, and a capacity audience manifested enthusiasm that was good to see, and that was fully justified by the unusual merit of the performance. Clarence Eddy played the Toccata, Adagio and Fugue for organ.

Eunice Howard, pianist, heard in recital in Kimball Hall on Thursday night, brought considerable technical equipment to bear on Beethoven's "Pastoral" Sonata and a Chopin group, but her playing seemed rather pale.

Anna Vilkas, soprano, and George Graham, baritone, appeared on the Young American Artists' Series in Fine Arts Recital Hall on Thursday night. Miss Vilkas made a fine impression. In an aria from Leoncavallo's "La Bohème" and "Plus grand dans son obscurité" from Gounod's "La Reine de Saba," she disclosed a dramatic voice of much power and beauty, as well as ability to shade her tones effectively and easily. She has the temperament, and achieved the "feel" of the music, weaving the spell of it on her audience. Mr. Graham disclosed a rich, smooth baritone, rather somber in quality, finely schooled.

FARNSWORTH WRIGHT.



Marie Morrisey

CHICAGO, May 14.—Marie Morrisey, contralto, accompanied by her mother and Morton Howard, pianist, leaves next Thursday for the Pacific Coast to begin her concert tour on May 27 as guest artist with the Los Angeles Oratorio Society in a performance of Hadley's "Ode to Music." Miss Morrisey, assisted by the Brunswick Concert Orchestra, recently appeared at the formal opening of the new Brunswick-Balke-Coller studios of WCFL, owned and operated by the Chicago Federation of Labor. The same afternoon she sang before the Wilmette Woman's Club at its annual luncheon held at the Edgewater Beach Hotel.

Bush Conservatory Holds Contests for Solo Appearances

CHICAGO, May 14.—Bush Conservatory has held its yearly contests for voice, violin and piano students who competed for an appearance with the Bush Conservatory Symphony, conducted by Richard Czerwonky. The students selected by three groups of judges to represent the three departments are as follows: voice, Edith Trewartha Pierson, soprano, pupil of Erma Rounds; violin, Rosalind Wallach, pupil of Mr. Czerwonky; piano, Robert Nelson, pupil of Elsie Alexander. These young artists will appear as soloists at the commencement concert in Orchestra Hall on May 26. The chamber music program presented at Bush Conservatory on Wednesday evening by the ensemble class of Mr. Czerwonky brought out excellent talent. Fine taste in the choice of material, splendid ensemble, artistic interpretations and facile technique marked the musicians' playing.

Bolm Pupil Wins Eckstein Prize

CHICAGO, May 14.—Louis Eckstein has given a scholarship to the Adolph Bolm School of the Dance, which has been granted to Berenice Holmes. Miss Holmes has had much success in the ballet in programs of the Chicago Allied Arts, of which Mr. Eckstein is a sponsor.

"Tunes and Runes" Sung

CHICAGO, May 14.—An enjoyable feature of the Civic Music Association festival program in Orchestra Hall in April 24 was a group of songs from "Tunes and Runes," which were sung by the children's chorus under the able direction of Felix Borowski. The songs are by Alice C. D. Riley and Dorothy Riley Brown, and are published by Clayton F. Summy Company.

CHICAGO.—Esther Lundy Newcomb, soprano, is in Paris studying French cathedral music, according to letters received by friends here.

MUSIC WEEK PROVES ACTIVE IN ROCKFORD

Kurenko Makes Local Début—College Lists Are Prominent

By Wesley W. Wilcox

ROCKFORD, ILL., May 14.—Maria Kurenko, Russian soprano, was heard in an artistic concert given in the Shrine Temple before the Rockford Mendelssohn Club on the afternoon of April 28. This was Mme. Kurenko's first appearance in Rockford. Throughout her varied program of classics, modern compositions and several operatic arias, she delighted her audience. L. Benditzkey played artistic accompaniments.

Music Week was observed by many local organizations. Several hundred young folk of the Rockford schools presented a highly commendable concert in the auditorium of the Roosevelt High School on May 3, under the capable direction of Amelia Denewith, and the assistant director, Martha Gusman.

A number of concerts were presented at Rockford College in observance of National Music Week. On Monday a concert was given by the Girls' Glee Club, assisted by the Rockford College Orchestra, under the expert direction of Myron E. Barnes. Soloists were: Louise Hildinger, soprano; Lois Gahke, contralto; Josephine Ritchie and Avis Carl, sopranos. Marion Redin was the accompanist.

On Wednesday the Beloit College Glee Club gave a concert. On the following day Alfred Wilgeroth and his wife, Käthe Rethberg Wilgeroth, a sister of Elisabeth Rethberg of the Metropolitan Opera Company, presented a highly artistic two-piano recital. Among the numbers were: Variations on a theme by Schubert arranged by Hollaender, and Hill's "Study in Jazz."

On Friday the Second Congregational Choral Society, giving a concert of sacred and secular compositions, brought the week's programs at the college to a successful close. Soloists for this organization of high merit are Elsie Nelson, soprano; Jane Harris, contralto; Wesley Wilcox, baritone, and Arthur Duell, tenor. Myron E. Barnes is director.

The Svea Soner Singing Society, a male chorus composed of Swedish singers, presented its annual spring concert in Lyran Hall, April 29, to a large audience. Songs of Swedish composers, and works in English, notably a group of Negro spirituals, were especially artistic. This chorus, under the capable direction of Gustaf Ohlson, has presented concerts in other cities, including Chicago and Denver. As guest soloist for this concert was presented Axel Tramborg, a young Swedish baritone, the possessor of a beautiful voice, who is studying under Francesco Daddi of Chicago, with an operatic career as goal.

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CHICAGO MUSICAL COLLEGE

The Arlene Durkee Concert Company appeared in the First Presbyterian Church, Woodstock, Ill., on May 7. Marshall Sosson, violin pupil of Max Fischel, gave a recital in Kimball Hall, Chicago, on May 4, and played in Fayette, Iowa, on May 10. Amelia Umnitz, pupil of Maurice Aronson, is traveling through Europe, after spending the winter in Paris studying with Isidor Philipp. She will return shortly to America for further coaching with Mr. Aronson. Anna Vognar, student of Mr. Aronson, has returned to Chicago after a sojourn of four years in Australia, and will resume her studies. She has been heard in recitals in Sidney, Melbourne and New Zealand. The junior department of the college gave a piano recital on Sunday afternoon in Central Theater, under the direction of Julia Lois Caruthers.

AMERICAN CONSERVATORY

Adalbert Huguelet of the piano faculty was enthusiastically received when he appeared in recital in Cincinnati last Wednesday. This evening he presented his advanced pupils in an interesting program at the Conservatory. J. Allen Ware, baritone and pupil of John T. Read, is appearing with success in his western and northern concert trip of twenty weeks with one of the Redpath companies. Marion Setaro, soprano and pupil of E. Warren K. Howe, was soloist for the East Chicago Women's Club concert on May 3. She was assisting artist on May 9 for Le Brun piano pupils' recital in Forest Park. Jacques Gordon of the Conservatory faculty is among the artists appearing at festivals in Ann Arbor, Mich., and Mount Vernon, Iowa, this month.

BUSH CONSERVATORY

John Blackmore, exponent of the Matthey method, will give a piano recital at the Conservatory on Monday evening. He has been invited to be a guest of honor at the annual dinner of the Teachers' Round Table in St. Louis. Elias Day, assisted by Lawrence Johns, directed and staged a performance of "The Mikado" given recently in Sheboygan, Wis., by the music clubs of that city. Alfa Turnquist played the organ at Orchestra Hall on Wednesday evening at a benefit concert given by the Chicago Choir for the disabled soldiers of Northern Sweden. Edna Michael, pupil of Mr. Blackmore, was piano soloist at the graduation exercises of the

North Shore Hospital last Thursday in the Ravenna Hotel.

"The Hunting of the Snark," a cantata composed by Jeanne Boyd, was sung by 500 children at the Cicero Public School Music Festival last Tuesday. Poul Bai, Danish baritone, was the soloist in the cantata, singing the part of the Bellman. Blanche Loper, former pupil of Jeanne Boyd, was awarded the cup for the best competition submitted in the composers' competition of the Mississippi State Federation of Music Clubs.

HARRIET CASE STUDIOS

Pupils of Harriet Case gave an enjoyable concert on Wednesday evening in Kimball Hall, assisted by Lester Groom, organist; Beulah Rosinem, cellist; William Paglin, violinist, and Clarence L. Kelley, flutist. The pupils sang a varied program, including contemporary American and English songs, airs from oratorios and operas, and standard concert songs. Their singing showed careful preparation and a sound foundation of training.

GIRVIN INSTITUTE

Three distinguished guests were visiting artists at the Girvin Institute on Friday evening. Maddalena Heryer Akers of Kansas City, organist and composer, presented a Suite in three movements for violin and piano, which she has just finished. Jack Baus was the violinist and Mrs. Akers played the piano part. Elizabeth Moritz, a pianist newly arrived from Germany, contributed several solo numbers. She also joined with Mr. Baus in playing a Brahms waltz, transcribed by the late David Hochstein. Sascha Corado, baritone, and a newcomer to Chicago, sang several songs and received enthusiastic applause.

RAVINIA PREPARING FOR FESTIVE SERIES

First Call for Rehearsals Is to Be Posted in Mid-June

CHICAGO, May 14.—First call for rehearsals for the season of summer opera at Ravinia will be posted the middle of June, by which time the multiplicity of details attending the preparation of new works will have been worked out.

Some of the artists are in Europe, but Louis Eckstein, manager of the Ravinia Company, is in close touch with them all. Lucrezia Bori, contrary to her usual custom, did not go to Europe this year but remains in the United States. Elisabeth Rethberg sailed for Europe on April 12. She sang in Beethoven's Ninth Symphony in Amsterdam, and made several operatic appearances in Dresden, her home city. She will spend her vacation at Lake Maggiore, in Italy, before returning for the opening of the Ravinia season.

Mary Lewis, who will be among the newcomers this year, is spending her honeymoon in Europe with her baritone husband, Michael Bohnen. Mr. Eckstein has a cable from her that she will return in ample time to fulfill her Ravinia contract. Florence Macbeth will remain at her home in New York until the Ravinia season opens. Julia Clausen and Ina Bourskaya are on concert tours. Giovanni Martinelli, who usually spends his vacation in Italy, is making only a hasty trip this year. Edward Johnson is at present in the United States, but before the opening of the Ravinia season he will go to Canada to visit relatives. José Mojica has gone to Mexico, of which he is a native, for some concerts.

Of the baritones, Giuseppe Danise, an enthusiastic motorist, is spending his vacation as he usually does, "seeing America" from behind the wheel of his automobile. Mario Basiola is remaining in the United States and Désiré Defrère has gone for a brief sojourn to his old home in Belgium, where he will visit his sisters.

Virgilio Lazzari, of the bass contingent, sailed for Europe several weeks

These Have Won Prizes in Chicago Contest



Young Musicians Carrying Off Honors in the Annual Competition for Awards Conducted by the Chicago Musical College. Reading from the Left, They Are: Lydia Mihm, Soprano; Marie Crisafulli and Ruth Orcutt, Pianists, and Samuel Thaviu, Violinist

CHICAGO, May 14.—Very promising talent was disclosed in the Chicago Musical College's annual prize competition in Orchestra Hall on Saturday evening. There were thirteen contestants, selected by a series of preliminary and semi-finals contests in Central Theater for the privilege of appearing in the public competition for fellowships and musical instruments.

Lydia Mihm, soprano of River Forest, Ill., who won the vocal competition, gave a beautiful reading of the Bell Song from "Lakmé," revealing a coloratura voice of unusual beauty and clarity, with a *pianissimo* of crystal delicacy. She is a pupil of Isaac Van Grove, and wins the Vose and Sons grand piano offered by the Moist Piano Company of Chicago.

The second vocal prize, a fellowship of \$300, was awarded to Eunice Steen, soprano, Auburn, Neb. Two fellowships

of \$50 each were won by Gretchen Haller of Herkimer, N. Y., and Faye Crowell of Waverly, Ill.

Marie Crisafulli of Chicago, won the Conover grand piano presented by the Cable Piano Company of Chicago for the best playing of the first movement of Beethoven's Concerto in C Minor. A fellowship of \$300 was awarded to Eleanor Sink of Little Rock, Ark., and a fellowship of \$50 was given to Marion Miller of Chicago.

The Mason & Hamlin grand piano offered by the Mason & Hamlin Company of Boston for the best playing of the first movement of Rachmaninoff's Concerto in C Minor, was won by Ruth Orcutt of Gillespie, Ill. Fellowships of \$200 each were given to Hannah Braverman of Chicago, and Paul Breitweiser of Anderson, Ind., who tied for second place. Both Miss Crisafulli and Miss Orcutt are pupils of Edward Collins.

Samuel Thaviu of Evanston, Ill., pupil of Léon Sametini, won the prize of a rare old violin presented by Lyon & Healy Company of Chicago for the best playing of Auer's "Hungarian Rhapsody." A fellowship of \$300 was won by Fannie Adelman of Chicago, and a \$50 fellowship by Marshall Sosson of Chicago.

The contests were held with the assistance of the Chicago Symphony, which was conducted by Henri Verbrugghen, conductor of the Minneapolis Symphony. The judges were Leopold Auer, Mr. Verbrugghen, Ernest Hutcheson and Pasquale Amato. Orchestra Hall was filled to capacity with a very demonstrative audience.

ago, and will remain in Italy until the Ravinia season opens. The Lazzaris have three homes in Italy, one at Frascati. Mr. Lazzari is a native of Assisi, and Mrs. Lazzari was born in Viterbo, so they claim those ancient towns in addition to Frascati. Léon Rothier is spending the spring in New York this year, instead of in France. Vittorio Trevisan has bought a home within a stone's throw of Ravinia, and is spending his spring and summer on the ground, so to speak.

Gennaro Papi, a Ravinia conductor for many seasons, has been in Italy for some time but will return to the United States preparatory to the opening of the new Ravinia season. He recently conducted several performances at Trieste. Louis Hasselmanns will remain in New York until it is time for him to come to Ravinia. Eric De Lamarter, concert conductor, is acting as music critic of the Chicago Tribune in place of Edward Moore, who will return from Italy in time to review the Ravinia opening. Armando Agnini, Ravinia stage director, will be the first to arrive.

Weidig Pupils Win Prizes

CHICAGO, May 14.—The following distinctions have recently been conferred on students who have received their entire training in composition under Mr. Weidig at the American Conservatory. May Strong was awarded the Theodore Presser prize of \$500 for her setting of Noyes' "Slumber Songs of the Madonna" for women's chorus, piano, violin and cello. Forty-six compositions were submitted for this contest. Edith Lobdell Reed received the Custer Memorial prize of \$100 for her song "Swan" offered by the National Federation of Music Clubs. Another Weidig graduate is Delos Owen, composer of the music for "Sweet Lady," now having a successful run in Chicago.

Zeisler Club Holds Meeting

CHICAGO, May 14.—The Fannie Bloomfield Zeisler Club met for an informal dinner in the Cordon Club this evening, the program being given by Mrs. Harsch, Mrs. Bjankini and Miss Lapham.



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EARLY every composer and writer arrives at a time in his career when he must make a choice between popularity and sincerity to his highest ideals—and idealism is frequently on the outs with the pocketbook. Any one who follows the output of music, even superficially, is soon in a position to be able to classify a number of our composers. There are those who have made a careful study of the jargon and platitude of music writing. They have a few pet ideas, harmonic and melodic, which they use constantly, disguising them just sufficiently to make them appear fresh to the unobservant. These composers usually go in for quantity production, knowing that the odd "hit" here and there, combined with even small royalty returns from a long list, will bring them in a tidy income.

Mason Describes On the other hand, the Countryside there is the composer in Song on whom the musical future of the country depends: the man who is, above all, true to himself; who gives the best that is in him, regardless of the size of his royalty check. As a rule, he is not so prolific, but he insists upon a high average. Such a composer is Daniel Gregory Mason, who is one of a small but interesting group that is the hope of our music. There has recently come to hand a set of "Songs of the Countryside" (G. Ricordi & Co.) for soprano and baritone, with chorus and orchestra, that again demonstrates Mr. Mason's undoubted talent and skill.

The five poems that constitute the text are by A. E. Housman, and their separate titles are "Fancy's Knell," "The Deserter," "Oh, Stay at Home, My Lad," "The Chestnut Casts His Flambeaux," and "In Valleys Green and Still." The composer's treatment is both imaginative and skillful in a high degree. He writes as a thoroughly schooled musician who is concerned in no manner with the commonplaces of the composer's craft. With a blending of war and romance, the poems inspire both martial and softer moods in the music and the shifting settings of solo and chorus combine to keep up a vital interest to the end.

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Two New Songs It is some time since by Hallett we have heard from Gilberté Hallett Gilberté, who has written many a song in the past. He has, however, brought forth two new ones of late. They are entitled "Laughing Song," for which Annie Gilberté has written the poem, and "Lost Love," with a lyric by May Belle Willis. Of these, the first will probably attract more attention. It offers the singer an opportunity for considerable vocalization and it requires the services of a soprano with a high C. Not only is it tuneful and bright, but it makes a very good study. "Lost Love," which is from the same publisher (Carl Fischer) is more along the lines of the ballad. The composer has added an accompaniment that is quite full, mostly in chords, and following the line of the melody. There are keys for high and medium voices.

"Step by Step," A new sacred song by A Sacred Song Geoffrey O'Hara, with words by Gordon Johnstone, entitled "Step by Step" (White-Smith Music Publishing Co.) will undoubtedly enjoy wide popularity. It possesses that rare blending of sufficient musical merit to make it agreeable to the musician and sufficient tunefulness, of a striking and lingering nature, to make it equally popular with the congregation. And praise for its ultimate success must be equally divided between composer and author, because Mr. Johnstone's verses are quite as striking as Mr. O'Hara's music. There are three keys, for low, medium and high voices.

A Song About Harriet Ware, who is an Ant and a now writing lyrics for her own songs and then publishing them, has brought out a recent number, "The Nightingale and the Ant" (Harriet Ware Publishers) in which the ant and the bird hold an interesting and thought-provoking colloquy, set to appropriate music that carries the words along in a manner producing the unity one would expect in a song written and composed by one person. It is for medium or high voice.

Violin, 'Cello In the series of trios for violin, 'cello and piano, arranged by Karl Rissland, there is sufficient variety to satisfy all tastes. Among the most recent numbers are a "Tango," in D, by Albeniz; the old song, "When You and I Were Young Maggie," by J. A. Butterfield; Drigo's "Serenade," from the Ballet, "Les Millions d'Arlequin"; William Arms Fisher's version of the "Londonderry Air"; a "Spanish" dance by Granados, "Playera"; MacDowell's "Reverie," Op. 19, No. 3, and the "close harmony" favorite, "Sweet Genevieve." Mr. Rissland has made these arrangements as simple as possible, without losing anything of their original quality and flavor. They are all from the same publisher (Oliver Ditson Co.).

Piano Versions "Central Park" and of Two Gold- "On the Hunt" are the titles of two marches by Edwin Franko Goldman (Carl Fischer). Presumably, they were originally written for band, but in these piano versions are representative pieces of their kind. The first is intended to depict the joys that Central Park affords the children, and is dedicated to Hon. James J. Walker, Mayor of the City of New York. The other number was written to celebrate the seventieth birthday of Stephen O. Metcalf, of Providence, R. I., and describes that gentleman's favorite hobbies: hunting, through the introduction of bird calls, and children, suggested in a few measures of "Mary Had a Little Lamb."

Four Books of Teachers of piano who Easy Pieces concern themselves with beginners will be interested in four books of material for the first two grades that have just come off the press (Clayton F. Summy Co.). "Tone Pictures for the Beginner," by Buena Carter, "has been arranged to teach the two staves as one continuous staff of eleven lines, as it originally was." About

half the thirty-eight pages are in one part, the two hands alternating in its playing. "Finger Songs of the Woods," by Pearl Marie Barker, with accompanying verses by the composer, is, as the composer tells us, "to be used in teaching the beginner sight reading through the sense of interval distance and direction." They are all tuneful and well varied little pieces. In "Finger Songs for Two," Helen Gilmore has written a melody in octaves, played by both hands, in most cases. Occasionally the young pupil takes the bass part. "In a Garden," by Sara Coleman Bragdon, is second grade material, with four numbers in the book, each bearing in its title the name of a flower. They are tuneful, worth while little pieces.

ANN ARBOR MUSICIANS STUDY FRANCK AND LISZT

Lesser Known Works Are Taken Up in Nine Meetings Presenting New Side of Composers' Genius

ANN ARBOR, MICH., May 14.—The piano faculty of the University School of Music gives every year, primarily for its own edification and secondarily for students, a course in some branch of piano literature which is more or less unknown.

Last year works of Scriabin, Medtner and others of the Russian school were interpreted.

This year music by Franck and Liszt was taken up. Everything that Franck wrote for piano was played, in addition to the Quintet and the Sonata for violin and piano.

From Liszt, the following works were chosen: Variations on Weinen, Klagen, the Fantasia on "B A C H," the "Harmonies poetiques et religieuses," the "Ave Maria" in E Major, some of the "Transcendental" Etudes, the "Années de pèlerinage," the "Dante" Sonata, the "Spanish" Rhapsody, the B Minor Sonata and many transcriptions. The "Hungarian" Rhapsodies were omitted, as was the "Liebestraum." Thus a new and better idea of Liszt as composer was created in the minds of the students.

Performers were Maud Okkelberg, Andrew Haigh, Martha Merkle, Mrs. Guy Maier, Mrs. Morris Tilley, Mrs. O. Pauline Kaiser, Janette Fraser-Wieder, Miss Stockwell, Miss Esselstyn, and Albert Lockwood. Some of these artists are not professionals, but are interested in playing for the love of it.

There were nine meetings in all, four devoted to Franck and five to Liszt.

San Diego Amphion Club Presents School Organizations

SAN DIEGO, CAL., May 14.—In place of its regular students' concert, the Amphion Club presented musical organizations from San Diego county schools. Taking part were: Sweetwater Union High School Orchestra, led by James Seebold; San Diego City Junior High Orchestra, under Jessie Vogt Marcelli; San Diego Senior High School String Quartet, led by Nino Marcelli; the San Diego Senior High Glee, under William F. Reyer; and the State Teachers' College Glee, led by Deborah Smith. The concert showed the splendid progress and development of music in the county schools, and was in every way successful. W. F. R.

Orlando Hears Baritone Recital

ORLANDO, FLA., May 14.—An event of interest was the appearance of Serge Borowsky, Russian baritone, in concert recently. Mr. Borowsky was admirably accompanied by Nina Young, pianist. This was one of the programs sponsored by the Orlando Wednesday Music Club. Mr. Borowsky will succeed Emmy Schenk, in the vocal department of Rollins College, Winter Park, Fla. P. P.

First American Hymnal, Once Owned by Franklin, Is Acquired by Library of Congress in Capital

WASHINGTON, May 14.—A unique volume of hymns and chorals, the product of the famous Ephrata Cloister of Seventh-day Dunkards, of Ephrata, Pa., and once owned by Benjamin Franklin, has come into the possession of the Library of Congress. This antique book contains the first hymns composed by white men in America. It also contains the first system of music originated in this country by the newcomers from Europe, as well as the first modes of ornamental art.

This volume has a peculiar significance. It was prepared and presented to Johann Conrad Beissel, the founder of the cloister, as a token of love and affection from its members, which accounts for its rich ornamentation. Two books, it seems, were presented to Beissel—one by the Society of the Brethren of the Cloister and another by the Society of the Sisters. The volume which has now come into the possession of the library is the one presented by the brethren.

The book is called the "Turtle-Taube," the translation of which is "turtle dove." The title had its origin, it is said, in an old legend which tells that at the Crucifixion a turtle dove flew toward the cross, singing mournfully "Kyrie, Kyrie, Kyrie." This was interpreted as denoting the first word of the Greek prayer "Kyrie Eleison," meaning "Lord, have mercy."

Just how the volume came into the hands of Benjamin Franklin is not known. It is suggested that Beissel himself probably presented it to Franklin, as the two were intimate friends.

The book was lost for 150 years. After the death of Beissel in 1768 the Ephrata colony began to decline. The quaint and odd system of music invented by Beissel fell into disuse and became a lost art. The system has never been revived, but its influence spread to other sections, and it is claimed to have had considerable influence upon early American music. Persons who visited the colony, which was founded in 1732, [the year George Washington was born] have left records referring to the weird beauty of the singing of the Dunkard colony. Historians have searched far and wide for traces of the music, in the hope that the system might again be pieced together and re-established in its several forms.

Recently, however, from an unknown source, this complete volume—the one presented to Beissel by the brethren—turned up at an auction sale in New York, and was purchased by Gabriel Wells. Upon learning of the Library's interest, he added it to the latter's collection. ALFRED T. MARKS.

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"Passionless Beauty" Is Seen in Tanieiev's Compositions

[Continued from page 22]

are rare pearls among the world's musical creations.

Almost the same can be said about his orchestral compositions: the Symphony in C Minor, with its deeply-inspired Adagio, takes a prominent place among his creations. His Canticle "On The Reading of a Psalm," Op. 36 for orchestra, solo voices and chorus, excels anything written by him, and in truth may be considered an example of the most spiritualized sacred music.

From this perhaps too short character-study of the art of the Moscow polyphonist, it seems, that he paid but little attention to the song. This is not absolutely true. Tanieiev's thirty-eight songs, or, as he called them, poems for the voice with piano accompaniment, represent a precious gift to Russian vocal expression. It is true that Tanieiev's songs are cold and hardly transmit the emotional elements of the words. Usual standards again cannot be applied here.

Spiritual Construction

There is a certain chaste reticence, a certain modesty of a master, instinctive desire of a musician to shield music from everything that does not belong to it; there is a fear to defile, to bring his goddess down to earth, that does not permit Tanieiev passion or sensuality in the interpretation of his texts. It seems he does not recognize either passionate outbursts, or bitterness or disillusion; he knows only the feeling of a passionless enlightenment; he is interested in the beauty of form, the music of words, the phonetic qualities of a poem. Upon this he erects his building and weaves his finest laces. In Tanieiev's songs there is not even a trace of triviality, of the annoying sentimentality, which—alas!—often colors the immortal pages of great masters; here everything is enlightened and purified in the fire of unsullied music. As an example of such a spiritualized transformation, one can take the "Canzona" on the words of Dante.

I shall name also "The Stalactites," "Minuet," "The Mask," "When the autumn leaves are flying"—all these masterpieces among Tanieiev's songs are original, elevated, as is everything done by him, full of a mysterious, luminous beauty.

Let us approach Tanieiev more closely; his hour has come. Let us approach him without motives, confidently, forgetting severe, extreme emotions; let us approach him with patience and the firm resolve to penetrate into all the fantasy of his musical language; let us do so and the glorious Moscow master will enlighten us with the soft light of his luminous smile.

Marafioti Will Remain in America

Because of the birth of a daughter last week, Dr. A. Marafioti, who for several years has taught abroad during the summer, will remain in America. He will hold summer class for singers and teachers of singing.



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Furtwängler Engaged for Vienna Philharmonic

WILHELM FURTWÄNGLER has accepted a contract as a conductor of the Vienna Philharmonic, succeeding Felix Weingartner, who will be active next season in Basel. Furtwängler will share the Vienna post with Franz Schalk. He was recently the recipient of ovations when he returned to lead the Ninth Symphony in the last of the Beethoven series with the Leipzig Gewandhaus Orchestra.

Alexander Harsanyi in "Maytime Concert"

Alexander Harsanyi, whose father is pastor of the First Magyar Church, gave a violin recital in the Town Hall on the afternoon of May 15, the event being described as a "Maytime Concert." Mr. Harsanyi began with the Mendelssohn Concerto, played shorter numbers of Tchaikovsky and Kreisler and concluded with Sarasate's "Zigeunerweisen," his accompanist, Margaret Hudaczek Colman, being responsible for a group of soli. The violinist, who is seventeen and a student at Horace Mann School, gave what was on the whole an admirable account of his music. Technical facility enabled him to negotiate tricky passages with an unworried air, and his performances were usually musicianly and tasteful. The slow movement of the Mendelssohn called forth his best tonal quality and allowed him, also, to be more expressive than was possible in the rest of his numbers. Mr. Harsanyi's hearers accorded him approving enthusiasm. Miss Colman's pianism was cordially saluted.
A. B. H.

Annette Royak Sings in Chickering Hall

A Chickering Hall audience on the afternoon of May 15, heard the recital of Annette Royak, soprano, with perceptible pleasure. Although handicapped in her first group by a damaging amount of nervousness, Miss Royak found herself on her second appearance on the platform and contrived thereafter to appear at her best. Though not of the greatest power or flexibility, her voice is one with undeniable attraction and at her most impressive moments Miss Royak uses it to advantage. An aria from Rimsky's "Czar's Bride" and two songs of Garey and Hageman were perhaps her most effective media. The program included Beethoven's "Adelaide," the "Jewel Song" from "Faust," and songs of Strauss, Marx, Szulc, Pergolesi and Tchaikovsky. Isiah Seligman, the accompanist, was listed for solos of Blanchet, Godowsky and Chopin.
C. S.

Eight-Year-Old Boy Conducts Forty-Piece Orchestra

Eight-year-old Ottavio Gallo made his first public appearance as an orchestra conductor at a recent concert given in the Engineering Society Auditorium, New York, by the Gallo Opera Academy, which his father directs. Without the slightest indication of stage fright, the boy conducted a forty-piece orchestra through five numbers, including Beethoven's "Alla Polacca" and the prelude from the first act of "La Traviata." Next winter his father hopes to send him to Italy for further study.

Officers Are Elected by Chicago Mendelssohn Club

CHICAGO, May 14.—Calvin Lampert was re-elected conductor of the Chicago Mendelssohn Club by unanimous vote at the meeting this week. The following officers were elected for the ensuing year: Clarence L. Neu, president; Edward T. Clissold, vice-president; Theodore Turnquist, secretary; George Spaulding, treasurer.

Hannah Klein Gives Piano Recital

Hannah Klein, a young pianist of parts, was heard in recital in the Chickering Salon on the evening of May 13, by an audience which taxed the capacity of the auditorium to its limits. Miss

Keene Holds Silver Jubilee Festival

"Cavalleria" in Concert Form Is Feature of Series Including Four Events—Celebrated Soloists Appear

KEENE, N. H., May 16.—The Keene Chorus Club celebrated its Silver Jubilee Spring Festival in the City Hall with a series of four concerts commencing Wednesday evening, May 11 and ending Friday evening, May 13.

Arrangements were in the hands of Chester B. Jordan, able president of the club, who assumed his duties last season. George Sawyer Dunham, who succeeded Nelson P. Coffin as conductor in 1924, presented programs of high merit and great interest. He gave "Cavalleria Rusticana" in concert form and George Whitefield Chadwick's patriotic cantata, "Land of our Hearts." Soloists included Edward Johnson and Ernest Davis, tenors; Frederick Baer, baritone; Lillian Gustafson, soprano, and Grace Leslie, contralto. The capable orchestra was composed of Joseph Boetje's Boston Orchestral Players, with Walter E. Loud as concert master.

The Wednesday evening program was given over to a concert by the Keene High School Chorus and Orchestra, under the leadership of Harry W. Davis. The first part was devoted to orchestral works by Schubert, Tchaikovsky, Handel, Haydn and Gounod. The second part brought H. R. Gaul's cantata, "The Holy City," sung by the High School Chorus, assisted by Gertrude Ehrhart, soprano; J. Mildred Strout, contralto, and William Nye, bass.

Opera Is Sung

"Cavalleria Rusticana" was performed on Thursday evening. Mr. Dunham gave a spirited reading of the score, and the chorus, excellently trained by him, sang with the requisite skill and fervor. Miss Gustafson, as Santuzza, revealed her rich soprano voice to advantage in a dramatic portrayal. Miss Leslie, both as Lola and Mamma Lucia sang with finish and characterizing skill. Mr. Davis brought his ringing dramatic voice to bear upon his vivid interpretation of the part of Turiddu. As Alfio, Mr. Baer scored an immediate and unqualified success by virtue of his spirited singing, expertness and musicianly abilities.

Klein's somewhat lengthy program began with the Bach Partita in B Flat, which was followed by Harold Bauer's arrangement of the "Barberini Minuet," Beethoven's Rondo, "Fury Over a Lost Penny," Schumann's "Papillons" and pieces by Chopin, Mendelssohn-Hutchinson, Albeniz-Godowsky, Debussy, Beach, Chasins and Liszt. Miss Klein played very well indeed, exhibiting amazing dexterity in her left hand. Added to this was a fine sense of phrase and a tone generally musical though impaired here and there by some injudicious pedaling. The Schumann "Papillons" was especially well played and the different sections cleverly contrasted. The audience was loud in its approval of the young player.
J. A. H.

Robert Armbruster and Mrs. Tift-Jones Give Joint Recital

Robert Armbruster, pianist, and Mrs. Katherine Tift-Jones, diseuse, were heard in a joint recital in the Little Salon in Aeolian Hall on the evening of May 13. Mr. Armbruster, who is not heard in New York with the frequency which his abilities justify, did some exceedingly good playing. There were not enough programs to go around so the

In "Land of Our Hearts," the Keene Chorus Club lived up to its fine traditions. Under Mr. Dunham's enthusiastic guidance, the chorus revealed its notable abilities—security in tonal body, precision in attack and release, flexibility in shadings, and elasticity in rhythm. Especially effective was the manner in which the stirring climax was sung. It was a *tour de force* for both Mr. Dunham and his chorus.

The Friday afternoon concert was chiefly an orchestral program, with Miss Gustafson as soloist. With the picked personnel of the Boston Orchestral Players, Mr. Dunham achieved stirring effects in works by Gounod, Beethoven, Bizet, Wolf-Ferrari, Rimsky-Korsakoff, and Saint-Saëns. Miss Gustafson again charmed her listeners with her lovely singing of an aria from Mozart's "Il Re Pastore." The violin obbligato was well played by Mr. Loud. Miss Gustafson won further honors in songs by Thrane, Reger and Protheroe, and sang the solo part in Bizet's "Agnus Dei," arranged by Saat for solo and women's chorus. Edward F. Holbrook, the clubs versatile accompanist, served excellently in that capacity for Miss Gustafson.

Artists' Night Given

Friday evening was artists' night, with Mr. Johnson in the stellar rôle. It was through the generosity of Henry W. Brown that the coming of Mr. Johnson was made possible. Mr. Johnson sang in Italian, German, French and English. His stylistic manner of singing and ingratiating personality won for him an ovation. Using his beautiful voice with technical freedom, Mr. Johnson read his songs with great emotional intensity, penetrating spirit, and magnetic conviction. In Blair Neale, accompanist, he had excellent co-operation. The Keene Chorus Club, under Mr. Dunham again gave a splendid account of itself in "Hail Bright Abode" from "Tannhäuser," in the "Feast of the Holy Grail" from "Parsifal" (given in memory of those whose unwearying efforts had built up the organization), and in the Coronation Scene from "Boris Godounoff." The Boston Orchestral Players also contributed spirited music by Rimsky-Korsakoff and Coates, and a "Poème" by Scassola for violin and cello with orchestra. Mr. Loud and Carl Webster were the skillful soloists.
HENRY LEVINE.

reviewer had to conjecture as to what some of the pieces were. A group of short numbers by Debussy and others, was well played, also a second group. The best work, however, was done by Mr. Armbruster in Liszt's Sonetto del Petrarca which Mrs. Tift-Jones recited beforehand. In this, his technic was fluent and his tone always melodious. In Tourgenieff's "Prose Poem" with musical accompaniment by Aryensky, Mr. Armbruster displayed a beautiful, lyric quality that was altogether charming. Mrs. Tift-Jones' recitations found favor with her audience. She has a fine and well-controlled voice capable of much variation of color. Unfortunately her gestures, when she made any, were less expressive.
J. A. H.

Woman's Chorus Sings in Portland

PORTLAND, ORE., May 14.—Edith Colais Evans presented the Beaumont Ladies' Chorus in recital. The soloists were Mrs. Evans and Mrs. Titus Landberg, sopranos, and E. Maldwyn Evans, baritone. Frida Stjerna, Gertrude Hoeber Peterson, P. A. Ten Haaf, Agnes Love, the Moore Fundamental Music Training School and Mary Gordon Forbes have given recent student recitals.
J. F.

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ST. LOUIS RECITALS FAVOR MUSIC WEEK

Special Committees Named to Supervise Event—Club Sings

By Susan L. Cost

ST. LOUIS, May 14.—The ninety-ninth concert of the Apollo Club, which closed that organization's thirty-third season, was given recently in Soldan High School Auditorium. Charles Galloway, conductor, secured delightful results in accompanied and a cappella numbers. The singers were given an enthusiastic reception by a large audience. The soloist was Katherine Palmer, lyric soprano, whose singing of several arias and groups of songs brought well-merited approval. The accompaniments were played by Paul Friess in very acceptable manner.

Every agency for music co-operated in the celebration of National Music Week. Concerts were sponsored by the Musicians' Guild, the president, Ernst C. Krohn, appointing a special committee on arrangements. This was headed by Mrs. Frederick Nussbaum, and included Edna Lieber, M. Ethel Hudson, Mrs. A. E. Meisenbach, Frank Gecks, Dr. Percy B. Eversden, George Enzinger, Ottmar Moll and H. C. Krone. These were assisted by an advisory committee, incorporating every form of musical interest. The week was observed in churches, schools, theaters and studios, and included memory tests, special club programs, a large public concert held Saturday evening at the Scottish Rite Cathedral. In the latter event the outstanding feature was to be an ensemble of sixteen pianists, under the direction of William A. Parson.

The Musicians' Guild held its closing program of the season in the Gatesworth Hotel on a Sunday afternoon. Dr. Alexander De Menil, president of the Society of St. Louis Authors, was heard in an address on "Music and Poetry." The musical program consisted of piano

duos by Debussy and Saint-Saëns, played by Katherine Tenner and Marie Burke.

Pupils of John Halk were heard in recital at the New Toy Theater, assisted by Helen Ludwig, soprano; Chauncey Ladd, violinist, and Jessie Christ and Elaine Evans, pianists. Each pupil was heard in solo and ensemble groups.

Clara Meyer, pianist, presented her pupils in a recital on a recent Saturday morning at Sheldon Memorial Auditorium.

CHATTANOOGA'S RECITALS ARE FAVORABLY RECEIVED

Resident Musicians Present Programs—Music Week Brings Events of Especial Merit and Interest

CHATTANOOGA, TENN., May 14.—Recitals given lately by local artists have been very enjoyable. Participants have been Mr. Cadek, Lillian Cadek, Dorothy Phillips, Harold Cadek, Mrs. J. W. Edwards, Lester Cohn, Hugh Ridout, Blanche Sherman Merriman. They have given works by Schumann, Franck, Brahms, Rubinstein, Godowsky, Chopin, Bach, Grieg, Goossens, Roy L. Smith of Chattanooga, Poldini and Mendelssohn.

Music Week brought concerts of much merit, the last being given on Sunday, May 8, in the Tivoli Theater. Taking part were Edwin Lyles Taylor, Dorothy Orton, Mrs. H. R. Hudson, Mrs. Vernon Prater; a trio consisting of Lester Cohn, Harold Cadek and J. T. Carter; singers from the First Presbyterian Church, Mrs. R. B. Crox, Almeda Schwartzman, Dana McKinney and Orville Johnson, bass; and Hugh Ricout, organist.

Blinn Owen, head of the music department of the University of Chattanooga, gave an interesting recital at the University. Participating were E. T. Bozenhard and Mrs. Tarbell Patten.

Edwin H. Lemare gives free organ recitals every Sunday afternoon.

HOWARD L. SMITH.

English Vicar to Make Use of Phonograph for Choir

LONDON, May 2.—Much comment has been caused by the fact that the use of gramophone music is about to invade the church. This innovation, in place of a choir, is announced in his parish magazine by Rev. A. H. S. Patrick, vicar of Washington, near Worthing, Sussex, who writes: "Now that the gramophone reproduces vocal and instrumental music very nearly perfectly, and there are beautiful records of sacred music, I propose to make use of these in the place provided for the anthem in the Prayer Book."

Hartford Hears May Day Music from Seminary Tower

HARTFORD, CONN., May 14.—A May Day musical service, after the manner of universities in England, was held from the tower of Hartranft Hall of the Hartford Seminary Foundation here. The event, opening at half past seven o'clock in the morning, was given by the Seminary Chorus, the Seminary Men's Choir and the Symphonic Brass Quartet. The unique musical program was given under the direction of Robert H. Prutting, instructor of music. Following a trumpet fanfare, the list included two chorales, "Veni Creator Spiritus" and "A Mighty Fortress Is Our God," by the men's choir; and the playing of two chorales, "O Sacred Head" and "O Filii et Filiae" by the brass quartet. Hymns opened and closed the service. Another recent event here was an open meeting by the Hartford Musical Club in the Center Church House, the program of which was arranged to celebrate "Garden Day." The Hartford Plectral Club made its second appearance of the season recently in Unity Hall, under the auspices of the State of Vermont Club, led by Frank Bradbury. W. E. C.

MIAMI MUSIC WEEK HAS MANY RECITALS

Concerts Number 150 in Period Filled with Much Activity

By Annie Mayhew Fitzpatrick

MIAMI, FLA., May 14.—Music Week was a decided success under the general directorship of Mrs. Clifton Littlewood. About 150 programs were given in greater Miami, including concerts at noon in various churches. Afternoon programs followed one another in the Park, where evening recitals were also given. Private musicals were heard in nine homes. The university gave open programs, and pupils' recitals were presented in studios.

Expenses of the week were met by donations from the business men of the city, the total cost being about \$1,000. The American Legion program was an outstanding event. There was also a singing contest which embraced all the choruses in the county. A memory contest included all the school pupils of the county, and some programs featured Miami composers. Programs were arranged so that each section of the city had its quota. In this way the interest and benefits were widespread.

Leaders in the work of the week were Mrs. W. Clifton Littlewood, chairman for the Chamber of Commerce; Mrs. Iva Sproule Baker, Bertha Foster of the Miami University; Mrs. John Mayhood, Helen Bertram Morgan, Bonnie Belle Busche of the American Pen-woman's League; Vivian Larrimore, Mrs. Richard L. Hoxie, Mrs. S. Le Roy Smith, Erdell Mutchler, Ruby Showers Baker, Mrs. R. O. Goulding, Rachel Jane Hamilton Willoughby, Mana Zucca, who accompanied a group of her own newest compositions, Mrs. Ralph Fuzzard and Mrs. John Livingston.

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CONCERTS ON COAST GIVE FINE PLEASURE

Los Angeles Programs Are
Notable for Unusual
Compositions

By Hal Davidson Crain

LOS ANGELES, May 14.—The waning season has brought forward two recitals of merit. The first, a Music Week concert by the Los Angeles Trio, composed of May MacDonald Hope, founder and pianist; Ilya Bronson, 'cellist, and David Crocov, violinist, again revealed these artists in their best light and attracted a good-sized audience to the Beaux Arts Auditorium. The program included numbers by Beethoven, Brahms and Tchaikovsky.

Vera Barstow, violinist, and Helena Lewyn, pianist, gave the last in their series of three concerts in the same hall on the evening of May 9, playing classic and modern works before an appreciative audience. Following the custom of this artistic combination of presenting unusual programs, the artists gave Arnold Bax's Sonata in E what was probably its first presentation in Los Angeles. A highly interesting work, no detail was overlooked in bringing out full message of the composition. The Goossens Sonata, repeated by request from the previous concert, again revealed itself as an interesting work, with many highly colored and compelling moments. Haydn's Sonata in G disclosed the versatility of the performers and was played with the right degree of charm and delicacy.

The Lewyn-Barstow artists will continue their series next season, beginning early in the fall. Miss Lewyn will sail shortly for Europe, combining a vacation period with a search for novelties.

Olga Steeb, pianist, gave a complimentary program at the regular meeting of the Three Arts Club on the afternoon of May 8. Mrs. Clifford Lott was hostess.

A call for additional voices has been sent out by the Los Angeles Oratorio Society, John Smallman, conductor, in preparation for its two appearances at the Hollywood Bowl. It is planned to augment the chorus to 600. It will assist in a concert on July 19, under Pietro Cimini, and again on Aug. 9, under Eugene Goossens.

Thirteen High School Orchestras Compete

CHICAGO, May 14.—The Lake View High School Orchestra, with about eighty members, won first place in a contest of 720 young musicians, representing thirteen different high school orchestras, in Orchestra Hall on Friday night. In Group B, for orchestras of about forty members, first place was won by Theodore Roosevelt High School. The judges of the contest were Adolf Weidig, Ludwig Becker and Glenn Dillard Gunn.

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Young Players Find Seven a Magic Number



Photo, F. W. Smith

The Junior Quartet and Trio of the Cleveland Institute of Music, as They Appeared in Costume at Their First Out-of-Town Concert. Reading from the Left, They Are: Leonard Parks, Virginia Richardson, Kathleen Lenz, Courtney Bock, and Betty Williams. Seated, Elizabeth Richardson and Ethel De Gomez.

CLEVELAND, May 14.—The reputation of the youngest ensemble groups at the Cleveland Institute of Music has increased. Musicians in these groups have recently fulfilled their first out-of-town engagement, appearing in the rôles of concert artists.

They are seven, a quartet and a trio of the youngest students. The violin students are pupils of Charlotte De Muth Williams, the pianists have studied with Ruth Edwards, and the 'cello students are trained by Rebecca Haight. Mrs. Williams teaches the children in ensemble.

Courtney Bock, first violin; Virginia Richardson, second violin; Leonard Parks, viola, and Kathleen Lenz, 'cello, are members of the quartet. The first violinist, thirteen years old, is the eldest member.

Ethel De Gomez, pianist; Leonard Parks, violinist, and Kathleen Lenz, 'cellist, compose the trio.

Vancouver Hears Guest Singer and Pupils

VANCOUVER, B. C., May 14.—Cedia Brault was guest artist at a concert given by the Men's Musical Club, with Stanley Bligh as conductor. Four groups of songs were given by this artist, whose reception was cordial. Laurette Labelle, pianist, was also an assisting artist. Pupils of Charlotte L. Greer presented in recital recently were Johan McKay, Jack McKay, Verna Jones, Eric Jones, Pearl Beaton, George Laing, Ella Smith, Laurie Campfield, Florence Allen, Nellie Auton, George Auton, Violet Shaw, Margaret Moxon, Catherine Boomer, Annie Boomer. A. W. L.

Des Moines Welcomes Alcock Home

DES MOINES, May 14.—The homecoming concert of Merle Alcock, contralto of the Metropolitan Opera, and a graduate of Drake Conservatory, was given recently. The new field house was filled with Miss Alcock's friends and admirers, and encores were the order of the evening.

Zoellner Conservatory Opening Announced

LOS ANGELES, CAL., May 14.—The opening of the six weeks' summer session of the Zoellner Conservatory is announced for June 29. The Zoellners, Joseph, Antoinette, Amandus and Joseph, Jr., head the faculty and will give instruction in violin, 'cello, viola and piano. Albert E. Ruff will again conduct a special voice session before leaving for New York. Among the special courses listed is one on theory by Arnold J. Gantvoort. The Zoellner Conservatory invites particular attention to its juvenile piano department, the system of instruction being known as the Fletcher-Copp method, given under the direction of

The program given by these young musicians recently in Elyria, Ohio, where they played "on tour," included two piano numbers, a sonata for two violins and piano, two violin numbers and piano solos. Two members are following in the footsteps of their parents. Ethel De Gomez is the daughter of Victor de Gomez, first 'cellist of the Cleveland Orchestra and head of the 'cello department at the Cleveland Institute. Betty Williams is the daughter of Mrs. De Muth Williams of the Institute faculty, and a member of the Ribault-Quartet and the Institute String Orchestra.

The repertoire of these children includes works by Corelli, Haydn, Debussy, Mendelssohn, Bach. One of the features of their programs is the Quartet in C which Mozart wrote when he was but little older than these players.

The first out of town concert was given in costume.

Joanna D. Furman. Other teachers in attendance will be William Tyroler, Daisy Walters, Margaret Squires, Grace Lovejoy, Lulie Crawford, Margaret Squires, Anne McPherson and Jerome Gazzo.

LOS ANGELES WILL KEEP VALUED SCORES

Parent-Teachers Obtain Library Containing Rich Material

By Hal Davidson Crain

LOS ANGELES, May 14.—The valuable music library of the late Jaroslaw de Zielinski has been obtained by the Parent-Teachers' Association and will remain permanently in Los Angeles, according to an announcement by Leonore Montgomery Martz, tenth district music chairman of the P. T. A.

Libraries and collectors from various cities have made offers for parts of the collection; among them, the Henry Huntington Library in Pasadena and the Congressional Library in Washington, neither of which possess duplicates for a large part of the collection. The library, which has been insured for \$10,000, a third of its value, has been purchased for \$5,000, because of the wish of the late owner that it be left intact and that it remain in Los Angeles if possible. The board of directors of the City Library has agreed to rebind and catalog the music, the estimated cost being between \$2,000 and \$3,000.

The collection contains about sixty orchestral compositions, forty vocal scores, eighty operas, sixty sonatas, fifty-four concertos, a large collection of church music, including fifteen volumes of Gregorian music, oratorios, and organ music; 1000 volumes of books on musical subjects, piano music that would measure ten feet high if placed in one pile, and music in every other form, much of which is exceedingly rare.

As soon as the music is made ready, it will be placed on the shelves of the Public Library for use of musicians and students.

Mason Scores at La Scala

CHICAGO, May 14.—Cables received this week tell of the success of Edith Mason, soprano of the Chicago Civic Opera, at La Scala, Milan, where she appeared as guest artist. Arturo Toscanini had cabled her an invitation to sing *Marguerite* in "Faust," and she and her husband, Giorgio Polacco, hurried their departure for Europe in order that she might reach Milan in time. The following telegram was received by the Chicago Civic Opera on Tuesday:

"Delighted to inform you Madame Mason singing 'Faust' under Toscanini was enthusiastically acclaimed great singer and actress by public and critics. —"SCANDIANI."

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Boston Activities

May 14.

The H. B. Williams Concert Direction presented Louise Biedenharn, contralto, at a morning recital in the Copley-Plaza ballroom on May 7. Miss Biedenharn is from the Theodore Schroeder Vocal Studios. A large and fashionable audience was present and recalled the artist many times. George Brown, a young 'cellist, was the assisting artist, and, as usual, made a favorable impression. Huyman Buitekan was a discriminating accompanist.

The Boston College Musical Clubs will appear in their final concert of the year under the auspices of St. Louis' Parish in Agawam Hall, Fall River. Ensemble numbers will be given by the orchestra, the glee club and octet. Soloists will be Arthur J. Hagan, baritone, of Somerville; James B. Connors, bass, of Malden; Lawrence Gibson, tenor, of Cambridge, and Francis X. Merrick, violinist, of Dorchester. Friday evening, June 10, will be the Boston College night at the "pops." Symphony Hall will be decked in maroon and gold, and Boston College songs will be on the program.

The Durrell String Quartet, Josephine Durrell, director, recently gave a concert at the Holderness School for Boys, Holderness, N. H. On Wednesday evening, May 11, the Quartet played before the seventh and eighth grades in Belmont, Mass. Later in the month the Quartet will play for the music composition class at Harvard University. This is an annual event. Miss Durrell is to sail for Europe on June 8.

The annual concert of the music department of the public schools in Quincy, Mass., was held on the evening of May 5 in the hall of the Quincy High School. The program was given by pupils in the instrumental music department under the direction of Maude M. Howes, supervisor of music; Margaret Tuthill, assistant supervisor, and Frederick Taylor, director of violin classes. In addition to violin class music, there were numbers by the Grammar School Band, by the flute and cornet classes and the first-year drum class. Flute solos were contributed by Wallace Hunter, John Richardson, William Blaney, Emerson Read and Earl Van Buskirk. There were also numbers by the combined junior high school orchestras and the Senior High School Band.

Scholarships awarded by the Quincy Woman's Club were distributed as follows: Fifty dollars, Signe Huovinen; violin course of twenty-five lessons, Isabel Allen; violin course of twenty-five lessons, Jean Walker. The teachers of the various classes are: violin, Elizabeth Garrity of the Atherton Hough School, and Frederick A. Taylor; brass instruments, Dr. Paul A. Karcher; clarinets and saxophones, Mrs. Clyde L. Countway; flute, Orville A. Estes; drums, Hugo Lira.

Though the Harvard Glee Club is terminating its season, plans are already under way for the 1927-28 season. Three concerts are scheduled for Symphony Hall. At the first, on Dec. 8, Nikolai Orloff, pianist, will be the assisting artist. The second concert falls on Thursday evening, Feb. 16, with Pablo

Casals, 'cellist, as soloist. For the concluding concert, April 26, a pleasing innovation has been arranged. On this night the Harvard Glee Club will share honors with its academic friend and rival, the Yale Glee Club.

The second Radcliffe College "step-singing" of the year took place on the steps of Briggs Hall, Cambridge, on May 11, under the leadership of Wallace Woodworth, director of the Choral Society. The program included works by Schubert, Handel and Franck. College songs were sung under the direction of Frances Anderson of Boston.

Singers from the Theodore Schroeder Vocal Studio are still in demand, even though the concert season is closing. John B. Siefert, tenor, who is dean of the vocal department at the University of Oregon and who has taken a year's leave of absence to do more intensive coaching with Mr. Schroeder, recently gave recitals in New York, Wilkes-Barre and Washington. Clinton White, tenor of New Bedford, Mass., is fulfilling engagements and booking appearances for next season. Etta Bradley is also extensively booked. Anita Sanford, a young dramatic soprano from the South, is making a name for herself in the local concert field. At the last concert of the Lynn and Gloucester Oratorio Societies she acquitted herself highly. Mme. Waterman-Stockwell, soprano of New Haven, Conn., has fulfilled many engagements. The Schroeder Studio will remain open until July. Mr. Schroeder will then go to New Hampshire until September, when activities in the Schroeder Studios will be resumed. W. J. PARKER.

La Forge-Berumen Studios Present Enjoyable Mamaroneck Concert

MAMARONECK, N. Y., May 14.—The La Forge-Berumen Studios gave a concert for the Woman's Club of Mamaroneck recently. The large auditorium of the High School was filled to capacity. Enthusiasm followed each number, and every one of the artists was obliged to add encores. Gretchen Altpeter, soprano, opened the program and met with great favor. Evelyn Smith furnished accompaniments that were in accord with the singer. Manlio Ovidio, baritone, was heard in a group of Spanish and Italian songs, accompanied by Mr. La Forge. The richness of Mr. Ovidio's voice is rare, and he sings with deep feeling. Beatrice Godwin, soprano, revealed a fine voice and good interpretative ability in "Stornellata Marinara" by Cimara. Sibyll Hamlin, her accompanist, gave fine support. A coloratura of ability, Flora Bell, was next heard, accompanied by Mr. La Forge. She negotiated her numbers with delightful crispness and finish. Erin Ballard, pianist, gave a group of solos in brilliant manner. Technical excellence and interpretative ability far above the average were in evidence in her playing. Mary Tippet, soprano, though but fifteen years of age, sang with much understanding. Marianne Dozier, contralto, gave an aria from "Il Trovatore," with taste and artistry. Myrtle Alcorn played Miss Dozier's accompaniments. Frances Fattmann, a dramatic soprano of fine attainments, concluded the program with "Song of Love," by Mr. La Forge and the "Suicidio" from "La Gioconda." The beauty of Miss Fattmann's voice and her dramatic delivery proved an impressive climax to an excellent program.

Oratorio Society Heard in Elizabeth

ELIZABETH, N. J., May 14.—The Oratorio Society of Elizabeth, Herbert Stavely Sammond, conductor, gave its second concert of the season recently in the Elks' Club Auditorium. Herman Gelhausen, baritone, and George William Volkel, organist, were soloists in a program arranged to show the growth of opera from the old-time form to more recent times. The list included excerpts from "Masaniello," "William Tell," "The Magic Flute," "Der Freischütz," "Lucrezia Borgia," "Martha," "Il Trovatore," "The Flying Dutchman," "Tannhäuser," "Faust," "Samson and Delilah," Rimsky-Korsakoff's "Christmas Eve" and "Lohengrin." Ruth Greenwood was accompanist.

WILLIMANTIC, CONN.—A violin recital was given in the High School Auditorium on May 3 by Leonard Davis. He was assisted by Alfred Troemel, violinist, and Pauline Midura, pianist, of the Hartford School of Music. W. E. C.



BOSTON, May 14.—Two operatic singers, Clara Shear, soprano of the Chicago Civic Opera Company, and Rose Des Rosiers, soprano of the San Carlo Company, met by chance on the Boston Common recently and were "snapped" as they discussed post-opera seasonal activities. The home of Miss Shear, who is seen at the left, is in Malden, Mass. Miss Des Rosiers (right) lives in Holyoke.

Boston Singers Give Recital

BOSTON, May 16.—Vocal pupils of Katherine Lincoln were heard in recital in the Copley-Plaza on Sunday afternoon, May 8. Those who participated were Kenneth Cox, Ruth Ames, Harriet Lane, Ruth Brigham, Hazel Bell Henry, Sere Ohlund, Cara Conklin, Lillian Givan, and Helen Choate Ohnemus. The singers acquitted themselves with distinction, singing with commendable technical skill, with tonal charm, and with intelligent insight into the meaning of their songs. Minerva Felton was a very capable accompanist. H. L.

Lachmund Pupil Wins Yonkers Boys' Award

YONKERS, N. Y., May 14.—During the Boys' Week Competitions by the Yonkers High Schools, the first prize for piano playing was awarded to William Reese who played the Valse-Improvisé by his teacher, Carl V. Lachmund. The Valse, dedicated to Moszkowski, which makes more than ordinary demands on technique, was played by the young pianist with exceptional skill and assurance.

Branford Is Enthusiastic Over Music Week

BRANFORD, CONN., May 14.—Observance of Music Week was enthusiastically carried out. Church bells were rung for five minutes on May 1, and musical programs were given in all the churches. The Junior Musical Art Society gave a program in Library Hall on Monday under the charge of Mrs. J. J. Walworth. On May 4 the Senior Musical Society gave its annual May program in the Baptist Church; Mae Devlin was the leader. The final program was given by the Juvenile Musical Art Society in Library Hall on Saturday morning, May 7. All concerts were open to the public.

SAN JOSE COMBINES FLOWERS WITH ART

Music Week and Fiesta de las Rosas Coincide in Coast City

By Marjory M. Fisher

SAN JOSE, CAL., May 14.—Music Week coincided with San Jose's celebration of its 150th birthday and its second annual Fiesta de las Rosas. While the city assumed a Spanish atmosphere due to costumes and side-burns, music of every nation and clime was given freely to the public for six days. On May 7 twenty-six bands dispursed melody as the floral parade wound its way down the historic Alameda and through the streets of the city.

Every club, school, luncheon organization, theater and public institution has been having music before, with, and after meals! Pupils from various music studios have performed at many charitable institutions. School children held special programs. Chief among the latter was the presentation of "The Bells of Barcelona," an operetta, in the Woodrow Wilson Junior High School.

Will Lake led the Municipal Band in a special concert at the entrance to the flower show at the Fiesta Exposition of Progress Grounds early in the week. Gene Dorais, organist at the National Theater, gave a special noon recital, assisted by Dorothy Hall on Monday. Wallace Rolls, organist, and Alma Williams, soprano, gave a joint recital in the Christian Assembly on Monday evening.

The musical organizations at the State Teachers' College gave a concert on May 5 as their contribution to the national observance of Music Week. The orchestra, led by Miles Dresskell, played Beethoven's First Symphony in a creditable manner and also gave interesting short numbers by Borodin, Dvorak and Massenet. The Bel Canto Club, directed by Alma Williams, contributed charming numbers. An instrumental trio composed of the Misses Campisi, Young and Goldeen, played the accompaniments, Nell Johnston and Elma Zabel sang the solo parts delightfully.

The Men's Glee Club, under the baton of George T. Matthews, had Alton Stark as soloist. Their numbers brought an ovation.

The Vallesingers, a community choral organization led by Leroy Brant, gave a program in the First Presbyterian Church with the assistance of Evelyn Walgren, contralto soloist, and Alys Jane Williams, accompanist.

The Territorial Staff Band of the Salvation Army came from San Francisco to participate in the floral parade and to contribute special programs on Sunday, one in the Baptist Church and one in St. James Park.

Harris Worcestor was in charge of San Jose's Music Week activities. He had admirable assistance from F. F. Jeffers, Albert Taix and Earl Adams of the school department.

Madison Männerchor Celebrates Seventy-fifth Anniversary

MADISON, WIS., May 14.—The Madison Männerchor celebrated its seventy-fifth anniversary on April 25 with a program in the Masonic Temple. Alexius Baas, baritone, who formerly conducted the Männerchor, was represented by his choral setting of "Oonts," one of Kipling's "Barrack Room Ballads." The concert was directed by Sigfrid Prager.

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"MIGNON" IS GIVEN FOR PHILADELPHIANS

"Opera in English" Is New Slogan of Resident Society

By H. T. Craven

PHILADELPHIA, May 14.—The Philadelphia Operatic Society's late spring offering was "Mignon," presented in the Academy of Music on the evening of May 9. With the memory of the Metropolitan Company's recent excellent revival of "Mignon" still fresh in the public mind, the local organization was subjected to a test that had been perhaps unconsidered when the selection of the work was made. The performance was, however, distinctly creditable; and in certain respects it reached a high and very commendable level of excellence.

Its features of merit were greatly strengthened by the notably fine presentations of the two conspicuous feminine rôles, *Filina* and *Mignon*. The latter

part was successfully taken by Myra Dorrance, who combined a resourceful vocal equipment with an effective dramatic gift. Edyth Patman sang the exacting music of *Filina* with taste, charm and technical skill, scoring especially in the "I Am Titania." In the main the English diction of the principals was gratifying. Herman Gatter was a good *Wilhelm Meister*; Frederic Homer was the *Lothario*; Daniel Matthews, *Giarno*; Horace Entreen, *Laertes*, and Renato Di Lauro, *Antonio*.

The orchestra was ably directed by Clarence Bawden, although the instrumentalists had been handicapped in the restriction of a single rehearsal. This circumstance was explained by the director-general of the Society, Mrs. Edwin A. Watrous, in a curtain speech, in which it was also stated that one of the objects of the organization was the opening of opportunity to talented amateurs. Mrs. Watrous further said that the new slogan of the Society was "Opera in English by Americans," a phrase which suggests some interesting possibilities. An appreciative audience was in attendance.

PHILADELPHIA CHOIR AGAIN WINS SUCCESS

Strawbridge and Clothier Chorus Gives "Trial by Jury"

By H. T. Craven

PHILADELPHIA, May 15.—In its annual concert held on Wednesday evening May 10, in the Academy of Music, the Strawbridge and Clothier Chorus paid enlivening respects to the Gilbert and Sullivan renaissance by submitting an admirable production of "Trial by Jury." This work was sung with spirit and acted in with a keen appreciation of its ingredients of satire and whimsy. The choruses were capitally sung. The cast included Harold A. Simonds as the *Judge*; Maude H. Evans, *Plaintiff*; Frederic George, *Counsel for Plaintiff*; Bernard Poland, *Defendant*; and Louis A. Starr, *Usher*.

The concert opened with seven choral numbers, of which Pinsuti's "The Parting Kiss" was particularly effective. An interesting novelty was the setting by Mr. Crawford of Princeton of T. A. Daly's delightful poem, "Romany Rye," written for male chorus. The number was led by the composer.

The second part of the program was composed of two choral numbers with instrumental accompaniment, and two a capella offerings by the "Angelic Chorus," a body consisting of some of the finest vocalists in the city. The numbers were musical pictures of the seasons. In the ingeniously arranged series were Strauss's "Greeting to Spring," Davies' "When Summer's Merry Days Come In," Grieg's "Autumn Storms" and Davies' "The Snowflake."

Each number was followed by an attractively arranged descriptive tableau. The whole varied and pleasurable entertainment was, except for the Crawford song, under the direction of Herbert J. Tily, long the leader of the Strawbridge and Clothier organization. Mr. Tily in this twenty-third annual concert of the chorus displayed, as usual, his sound musicianship and his inspirational qualities as a leader. There was a crowded audience.

Lisa Roma Sings Again in Philadelphia

PHILADELPHIA, May 14.—Lisa Roma, soprano, was cordially received in a recital given in the Academy of Music Foyer on April 27. This was her second concert in this city this season, as she appeared in a joint recital with Pablo Casals in February, at the Penn Athletic Club. Her program showed great care in selection and proved her artistry in old and new German, French and English songs. In a Bach-Haydn-Mozart group, Miss Roma did some exceptionally fine singing, and her German and French groups brought forth warm praise. Two songs on her program, by Blitzstein and Mednikoff, are both in manuscript and dedicated to Miss Roma. Her entire program proved her a singer possessing individuality of style, tones of notable volume and appealing color, and a personality of splendid poise and rare charm. Miss Roma is preparing to sail for Europe, where she will be heard in concerts in Paris and London.

Baltimore Club Concludes Series

BALTIMORE, May 14.—The Baltimore Music Club, Mrs. Harry C. Primrose, president, closed its current series of fortnightly programs in the Hotel Emerson on Saturday, April 30. Through the reciprocity of the Philadelphia Music Club, the local organization had the pleasure of listening to the Celesta Trio: Margarita Parkinson, violinist; Katherine Conant, cellist, and Mildred H. Ackley, pianist. Mary Bokee, soprano, with the assistance of Virginia Castelle at the piano, gave the members further delight with interesting interpretations. The program was in charge of Mrs. Isaac L. Kemper. F. C. B.

Havana Orchestra Plays Program of Diversified Character

HAVANA, April 30.—The monthly concert of the Havana Symphony was given on Sunday, April 16, in the National Theater, before a large and appreciative audience. The program contained Mousorgsky's "Khovanchchina," "Ronda" by Liadoff and the "Tannhäuser" Overture, beautifully played under the leadership of Gonzalo Roig. Margot de Blanck de Coro, pianist, was the soloist, playing in a masterful way the B Flat Concerto by Tchaikovsky. N. B.

Waldemar Geltch Heard at Missouri University

COLUMBIA, Mo., May 14.—Waldemar Geltch was announced for a violin recital under the University of Missouri School of Fine Arts auspices, in the auditorium on May 2. His list was composed of the Beethoven Concerto, arrangements of Schubert songs by Spalding and Remenyi, arrangements by Kreisler, Wilhelmj and Elman, and pieces of Hubay. Donald M. Swarthout was listed as accompanist.

Gigli Sails Following Season Unblemished by Engagements Unfulfilled



Beniamino Gigli, as "Wilhelm" in the Metropolitan's Revival of "Mignon" This Season

During his present American season which has just closed, Beniamino Gigli had the good fortune to have fulfilled every operatic and concert engagement without a single cancellation owing to illness or for any other reason. He gave forty-seven operatic performances with the Metropolitan Opera Company, including eight on tour, sang in twenty-eight concerts and in addition made twenty-five records for the Victor Talking Machine Co. and five records for the Vitaphone.

Mr. Gigli spent one day only in New York, after completing the tour with the Opera Company, prior to sailing last week, Tuesday, for Italy on the Conte Rosso. Mr. Gigli sang with the Metropolitan Opera Company in Boston, Baltimore, Cleveland and Atlanta. His operas included "Mignon," "La Bohème," "La Traviata" and "Romeo and Juliet."

Mr. Gigli planned to spend a few days near Naples, after his arrival there on May 20 and will sing at Santa Cecilia. He is to appear at the Royal Conservatory in Rome and will also sing in Bologna in June. He will leave July 11 for South America, where he has been engaged for appearances in opera in Rio de Janeiro, Sao Paulo and Santos, Brazil. His repertoire there will include "La Gioconda," "Lohengrin," "Rigoletto," "Marta," and "Andrea Chenier."

Returning to the United States the latter part of September, Mr. Gigli will fill ten concert engagements between Sept. 26 and Oct. 23, when he will return to New York to rest for a few days prior to the opening of the Metropolitan.

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Philadelphia Club Honors Retiring President

PHILADELPHIA, May 14.—A luncheon of the Matinée Musical Club was held on May 8 in the Bellevue-Stratford in honor of the retiring president, Mrs. Samuel W. Cooper. The place of Olga Samarooff, who was to have been toastmistress, was taken by Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs. Geoffrey O'Hara spoke, and after an address by Dr. Francis Green, of New Jersey, Mrs. Cooper was presented with several gifts, including a \$500 bond, and articles of silver by members of the club. H. T. C.

OMAHA CLUB APPEARS

Apollo Singers Win Applause in Annual Spring Concert with Soloist

OMAHA, NEB., May 14.—The Apollo Club, Frank Van Gundy, conductor, and with Jeanne Lavel, contralto, as assisting artist, gave its annual spring concert in the Technical High School Auditorium recently. This male chorus is a capable organization, and Mr. Van Gundy brought out some very beautiful effects throughout a varied and interesting program.

A part-song of Orlando Lasso gave opportunity for lovely soft sustained work; and Irish folk-songs, for clear-cut attacks and releases. O'Hara's "The Living God" revealed the dramatic ability of the chorus.

Miss Lavel was heard in Omaha for the first time. She was received with splendid applause, and sang with a rich, warm quality of tone. Miss Lavel presented interesting and unhackneyed numbers; an aria by Bemberg, lieder and songs by Kramer, Bantock and Carpenter.

Jean Duffield played artistic accompaniments for the singers. Ruth Ester Rockwood accompanied the chorus in a very capable manner.

MARGARET GRAHAM AMES.

Witcomb Promoted to Marine Band Post

WASHINGTON, May 14.—Arthur S. Witcomb has been designated second leader of the United States Marine Band by Major-Gen. John A. Lejeune, Marine Corps commandant, filling the vacancy created by the promotion of Second Leader Taylor Branson to leadership in succession to Capt. William H. Santelmann, retired. The promotion of Mr. Witcomb is in recognition of his ability as a cornetist, as well as a reward for long and faithful service. He first enlisted in the band in 1905, and his service since then has been continuous save for a short period with the Fifteenth Cavalry Band at Fort Myer, Va. A. T. M.

Henderson Hears "Pinafore" Commendably Done

HENDERSON, N. C., May 14.—"Pinafore," the first major undertaking of the Musicians' Club, was well received by a large audience in the Riggan Theater on May 6. The production was given under direction of G. C. Stein. Singers included W. B. Harrison, Mrs. M. C. Miles, Annie Lee Beck, Mrs. R. W. Goodrich, J. C. Cooper, Clyde Finch, C. F. Tankersley, C. L. Blackburn and W. P. Garret. The commendable performance was repeated on the following evening.

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People and Events in New York's Week

GIGLI STAR OF BENEFIT GIVEN FOR HOSPITAL FUND

Carnegie Hall Holds Enthusiastic Audience When Tenor Sings for Neurological Clinic

One of those gala events known officially as a concert by Beniamino Gigli was held in Carnegie Hall on Monday evening, May 9. The occasion was a benefit for the neurological clinic of the Post Graduate Hospital, and assisting artists were Alice Gillen, soprano, and Alberto Salvi, harpist.

That the audience was large and vociferous in its demands for extra numbers goes without saying. Mr. Gigli, as the center of attraction, naturally gave the greatest number of encores; but his associates were by no means neglected, and ushers were heavily burdened with the flowers sent up the aisles to Miss Gillen.

Mr. Gigli, obviously happy and with his beautiful voice in its best condition, sang with all the fervor which his admirers expect. His delivery, as usual, alternated between phrasing of the finest artistry and exaggerations in tone that were less musically pleasing. It is always in lyrical passages, in which tones of piano or mezzo-forte quality are used, that he excels. At such times, Mr. Gigli's singing is the apotheosis of *bel canto*. His numbers included arias from "Mignon," "Rigoletto," "Tosca" and "Le Roi d'Ys" and a song, "Come Love With Me," written by his very admirable accompanist, Vito Carnevali.

Miss Gillen, possessing an agreeable voice and singing with taste, contributed Prati's "Martina" and the Brahms "Ständchen" among other numbers. "Annie Laurie," given as an encore, was effective by reason of Miss Gillen's clear diction and unaffected style.

As a protagonist for his instrument, Mr. Salvi is never less than successful. Works by Zabel, Martucci-Salvi and Galilei-Respighi received the best possible treatment at his hands; and his first encore, an arrangement of "Amaryllis," was played with exceptional finesse and delicacy. D. B.

Alton Jones Re-engaged for Columbia

Alton Jones, pianist, has been re-engaged to teach at Columbia University during the summer school, which opens in July; he will also make two recital appearances in New York during the summer. Mr. Jones will conclude his season's teaching at the Institute of Musical Art in June, but will continue his private teaching at his studio and at the Brooklyn Conservatory until the middle of August. Five of Mr. Jones' pupils will appear in recital on May 9 at the Brooklyn Conservatory as well as at the Academy of Music in June. Following the close of the Columbia summer school, Mr. Jones will sail for Europe for a six weeks' vacation.

Alois Havrilla Gets Radio Post

Alois Havrilla, baritone, has joined the staff of Radio Station WGL, at Hotel Majestic, as studio director. In addition to his activities in the radio field, Mr. Havrilla is director of the Choral Society at Briarcliff, and the coming season will be baritone soloist and choir director at the Congregational Church in that place. He is a pupil of Percy Rector Stephens.

Lola Arkenasy Heard in Chickering Hall Recital

A good sized gathering heard the recital given in Chickering Hall by Lola Arkenasy, mezzo-soprano, on the evening of May 11. Miss Arkenasy, accompanied by Lucy Reyl, began with a group of Brahms lieder and concluded with two brackets devoted to Mousorgsky, bridging the gap between these masters of song with numbers by

Debussy and Carpenter. Although she was designated a mezzo, Miss Arkenasy in almost every instance was more confident and sang with greater power and tonal charm when her duties lay within contralto limits. Her lower range was full and resonant, and when it was utilized in songs of dramatic appeal or particular interpretative significance, more than a modicum of satisfaction resulted. A sense of strain with a consequent thin quality, marred some of her essays into higher regions. Miss Arkenasy's comprehension of matters involved and her zealous and tasteful approach to her numbers, however, atoned for vocal sins in more than a measure. A. B. H.

PERFORM ORIGINAL WORKS

Students Give Program at David Mannes School—Composers Participate

The works of five students of composition at the David Mannes Music School were given on Monday evening, May 9, by the Lenox String Quartet; Hugh Porter, organist; Janet Mabon, mezzo-soprano, and Carl Bricken, pianist (the last two artist-graduates of the School a few years ago, and debutants at Town and Aeolian Hall this season); the Senior Orchestra of the School, and two of the composers.

Two works by Julia Fox were first given, a Partita and a five-voice fugue for organ on a theme of Bach, and Five Variations and Finale for piano on a Negro spiritual theme. The first of these was played by Mr. Porter and the second by Miss Fox. Berenice Robinson's Partita for string orchestra on a theme by Handel was given by the orchestra under Paul Stassevitch. Miss Mabon presented four songs by Carl Bricken, the words by Sargent, Stevenson and Emily Dickinson.

Another student who had two works performed was David Barnett, who played his own Twenty Variations and Fugue for piano on a theme of Beethoven, after Mr. Porter had given the Partita for Organ on a Bach chorale.

The final number was Ernest Zechiel's Quartet, played by the Lenox String Quartet, Wolfe Wolfensohn, Edwin Ideler, Herbert Borodkin and Emmeran Stoeber. The students whose works were given are pupils of Rosario Scalero, teacher of composition at the School.

Florence Macbeth Completes Record Tour

Just finishing her coast to coast tour after singing in fifty-seven concerts this season and completing her 1500th concert since she made her first recital appearance, Florence Macbeth, coloratura soprano of the Chicago Civic Opera, has broken records. She has covered over 150,000 miles for her concert engagements. Miss Macbeth, after fulfilling her summer season with the Ravinia Opera Company, will immediately journey to Europe to appear in concerts in London, Paris, Berlin, Vienna and Milan.

Berkeley-Irving School to Give Reception

A musicale and reception will be given on May 24, by the Berkeley-Irving School, formed by the union of the four oldest and strongest preparatory schools for boys in New York City, of one of which former Ambassador Gerard is a graduate. Jean C. Redd, who has studied with Isidor Phillip of the Paris Conservatoire and who is at present studying with Tery Joseffy, a pupil of Josef Lhevinne, will be heard, as will Carl Rönne, pupil of Carl Albert, violinist. Their program will include works of Scarlatti, Schumann, Weber, Chopin, Debussy, Francoeur and Wienawski.

Belgian Music to Honor Baron de Marchienne in New York Church Service

In honor of the American Ambassador to Belgium, Baron de Cartier de Marchienne, a service of Belgian music will be given in the Chapel of the Intercession, Sunday afternoon, May 8, at 4 o'clock. The music will be sung by a choir of sixty-five, in which Ada A. Pratt, Frank Ruhf, Dorothy Beach Rocca and Foster Miller will be the soloists. The Ambassador will give an address on Belgian music.

CHILDREN GREET MAYOR

Orchestral Concerts for Young People in Brooklyn Come to Conclusion

BROOKLYN, May 14.—The New York Philharmonic Orchestra, Ernest Schelling conducting, completed the series of children's concerts at the Girls' Commercial High School on Friday afternoon, April 29.

The third concert in the series was given on April 26. The orchestra was heard in Quilter's "Children's" Overture, a "Moment Musical," by Schubert, a Brahms "Hungarian" Dance, and Haydn's "Farewell" Symphony. This last number was played with the traditional candles as décors. Specialties were a harp solo, "Il Papagallo," of Alvarez, played by T. Cella, and a Canzonetta for clarinet, given by Bellison, of the orchestra. A bassoon demonstration was given by S. Kovar, and the children sang "Old Folks at Home," accompanied by the orchestra.

At the final concert on April 29 the children were greeted by the Borough President, Mr. Byrne. He thanked Mrs. Charles E. Mitchell and Clarence Mackay, who enabled the concerts to be given gratis to the children.

Mr. Byrne then introduced Mayor James Walker, who was received with enthusiasm. The Mayor also paid tribute to the children's benefactors.

The program included Grieg's "Peer Gynt" Suite; a Quartet from "Der Freischütz"; an excerpt from "Lohengrin"; "To a Wild Rose," MacDowell, "Cheyenne War" Dance, Skilton. The children sang "The Star-Spangled Banner," accompanied by the orchestra.

ARTHUR F. ALLIE.

R. F. Quinn, Negro Baritone, Heard in Town Hall Event

R. F. Quinn, Negro baritone, was heard in a brief song program made up almost wholly of spirituals, in the Town Hall on the evening of May 10. These works included a number of arrangements by Harry T. Burleigh, and other works by William Arms Fisher, Paul Lawrence Dunbar, William Alfred and Rosamond Johnson. The singer showed that he has a fairly large voice, not used, however, in very professional style. The production was not always easy. Barring some moments of pleasing singing, the general effect was of a tyro who has further studies to make. The accompaniments were played by Hazel Gruppe. N. T. O.

Lillian Flosbach Gives Recital in New York

Lillian Flosbach, soprano, a pupil of Rhoda Mintz, appeared in a Chickering Hall recital on the evening of April 27, accompanied by Regenia Schiller. Miss Flosbach began with Old Italian songs, "Au Printemps" of Gounod and Delibes' "Bon-jour, Suzon!" Songs in German by Rubinstein, Schubert, Brahms and Raff formed the second group, followed by a bracket devoted to songs of Chadwick. Numbers of Hageman, Nevin, Arne and Kountz formed a finale. She was much applauded for her poise and the artistry with which she used a voice of natural beauty and expressiveness.

Rosenthal Sails to Rest Abroad

Moriz Rosenthal, pianist, sailed last week on the Olympic, for a rest abroad after a strenuous concert season that extended throughout the East Coast and the Middle West. Mr. Rosenthal will visit Vienna, Bad-Gastein in Austria, and Montreux and St. Moritz in Switzerland to recuperate fully from his recent illness. On May 22, Mr. Rosenthal will serve as judge at the pianistic contest which is to be a part of the International Music Exposition at Geneva. He will return late in November to resume his concert engagements and his works at the Curtis Institute of Music in Philadelphia.

Tokatyan Continues to Sing New Roles

Armand Tokatyan sang *Vasco* in "L'Africaine" for the first time at the Metropolitan Opera House on April 9. This marked Mr. Tokatyan's seventh new rôle this season, the others being in "La Gioconda," "Tosca," "Luca di Lammermoor," "Boris Godounoff,"

"Gianni Schicchi" and "Rossignol." Mr. Tokatyan was scheduled to sing two more new rôles, *Calaf* in "Turandot," with the Metropolitan on its spring tour, and *Gianetto* in "La Cena delle Beffe," which he will create on the Coast this fall for the San Francisco and Los Angeles opera companies, for whom he will also introduce *Calaf* during their 1927 season. Among Mr. Tokatyan's recent dates was a performance of "Carmen" in French with the Philadelphia Civic Opera Company on April 19. He was to appear in a performance of "La Gioconda" for the benefit of the Orphaned Italian Children of Philadelphia on May 14, and in another "Carmen" on May 21 in Ann Arbor.

PLAY JAZZ CONCERTO

Harling's "American Choral" Symphony Has Première in Roxy Theater

Frank Harling's "Jazz" Concerto has its world's première in the Roxy Theater on this week's program. With a view to encouraging serious American music, S. L. Rothafel commissioned Mr. Harling to compose this work especially for his theater. Mr. Harling is the composer of "A Light From St. Agnes," which was sung with success by the Chicago Civic Opera Company.

The new work is written in free style, but contains a fugue written in jazz rhythm. There is a cadenza for an accordion of great difficulty, said to introduce an entirely new technic for the instrument. A second cadenza is written for a banjo.

There are three movements to Mr. Harling's novel composition—"Hot Bouillon," "Largo Religioso" and "Tear It Off." The score contains a choral number. For probably the first time, a large chorus is employed to interpret intricate "stop" rhythms. Mr. Harling designates his work an "American Choral" Symphony. It is scored for a jazz band, including three trumpets, three saxophones, one trombone, one tuba, an accordion, banjo and drums in addition to the usual symphony orchestra.

Negro Artists Participate in Festival

A music festival in which Negro artists took part was given in Salem Methodist Episcopal Church. The program, under direction of Rudolph Grant, began with "The Seven Last Words of Christ" by the choir, assisted by an orchestra. The soloists were Olive Hopkins, soprano; Mrs. S. McGill-Green-Edge, contralto; George E. Simmons, tenor; Junius Williams, bass, and Francis Kairson, baritone. The ensemble work was commendable, as were the solos. The guest artist was Jessie Zackery, who sang songs with artistry. There were various other features, including solo and ensemble numbers. The festival will be an annual event at the church. C. G. A.

Asbury Park Organist Engaged in New York Church

Mrs. Bruce S. Keator has severed her connection as organist and choir director of the First Methodist Episcopal Church of Asbury Park to accept a similar position with St. Andrew's Methodist Church in New York. She will begin her new activities next September, when the church opens after summer vacation. She will continue to serve in Asbury Park until coming to New York.

Lange Re-appointed Stadium Assistant

Hans Lange has been re-engaged as assistant conductor of the Stadium concerts for the coming season. Mr. Lange made his local debut as a conductor two years ago at the Stadium, when he relieved Nikolai Sokoloff, who became indisposed in the course of a concert. In the past season, he led two concerts of the New York Philharmonic during the interregnum caused by the illness of Arturo Toscanini.

Geneve Cadle to Sing in Chautauqua

Geneve Cadle, soprano, who recently appeared with success in a Chicago recital, has been engaged during the entire month of July at Chautauqua, N. Y. She returns to Chicago in August, and will appear in various recitals in the East next season. Miss Cadle sang for the Biennial Convention on April 19.



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GRAVEURE OFF FOR COAST TO HOLD ANNUAL CLASSES

Baritone Leaves for Sessions in Western
Centers—May Teach in New York
Next Season

Louis Graveure left New York last week after concluding his concert season, and will open his master classes and private instruction in Los Angeles on May 30. The classes in that city will continue for five weeks, after which Mr. Graveure will conduct classes for a similar period in San Francisco, beginning July 25.

Mr. Graveure has hitherto confined his teaching activities to the Pacific Coast, where he has held successful master classes for a number of years. He has had offers from not fewer than fifteen of the important cities in the country for master classes which he has been unable to accept.

On this subject of giving instruction, Mr. Graveure says that the increasing demand for his teaching in New York has forced him to concede some of his spare time in the winter season. In recent seasons he has been giving instruction to several noted singers in New York, between his concert engagements. Mr. Graveure does not propose to curtail his singing activities, but will make some rearrangements of his time. One thing which will make it possible for him to teach in New York next season is that his student-teacher, Alexander Kisselberg, has come to New York from Los Angeles. This will permit Mr. Graveure to fulfill his concert engagements in the winter season, leaving his students in Mr. Kisselberg's hands.

Mr. Graveure's difficulty in the past has been that he "felt it was hardly fair to take students in New York City, when he would necessarily have to leave them for periods as long as two or three weeks at a time to fulfill concert engagements in various parts of the country." It is possible that Mr. Graveure will give some time wholly to teaching in New York at the end of his concert season in the early spring.

Loubet's Band Gives Concert in New York

A concert given in Tammany Hall on April 30 by Loubet's Red and White Band drafted the services of a chorus and Marie Rosso-Polidori and Dorothy Adrian, sopranos, for soloists. The program contained numbers by Beethoven, Wagner, Rossini and Verdi; a suite from Bizet's "L'Arlésienne," in which Miss Adrian sang the Intermezzo effectively, music by Tchaikovsky and three pieces by the director, Francis P. Loubet. Of the last-named an arrangement of national anthems called "Siam Tutti Riuniti" proved particularly interesting. Mme. Rosso-Polidori sang Mario's "Santa Lucia Luntana."

Helen Stanley To Be Heard in "Feuersnot"

Helen Stanley, who has been engaged for her fourth season with the Philadelphia Civic Opera Company, will be heard in the leading soprano rôles of the following operas: Strauss's "Feuersnot," which will have its American première in Philadelphia on Dec. 1; "L'Amore dei Tre Re," "Madama Butterfly," "Die Walküre" and "The Jewels of the Madonna." This June, Mme. Stanley is appearing as guest artist with the Cincinnati Opera Company in the title rôle of "Tosca."

Southern Program Given in Carnegie Chamber Hall

Louise Alice Williams, "raconteur of Georgia," appeared in "Cabin Stories in Old Negro Dialect" and plantation songs of the South, in Carnegie Chamber Music Hall on the evening of May 12. She was assisted by Shirley Spaulding, banjoist, and Edith May Clover, pianist. A dramatic sketch, "Lookin' fer Marse Willie" by Martha S. Gielow, was included. Those present heard these entertainers with obvious appreciation.

Mildred Dilling Re-engaged for Harp Concerts

The harp, which has not always been looked upon as an effective solo instrument with orchestra, is rapidly coming into its own in this field, according to Mildred Dilling, whose conviction arises as much from her own engagements and

re-engagements as from any other circumstance. Miss Dilling has had return bookings in many of her appearances as soloist. Among her concerts this season were with the New Haven Symphony, David Stanley Smith, conductor, in Ravel's Introduction and Allegro, on Jan. 23; in February with the Pittsfield Symphony, under Ulysses Buhler, and on April 19 with orchestra in Pittsburgh under Ferdinand Fillion. She has played in Pittsburgh three times since January, appearing in a joint recital with Edgar Schofield at the Twentieth Century Club and with Baldwin Allan Allen at a private musicale given by Mrs. Roy Arthur Hunt. Miss Dilling appeared twice in Plainfield between April 12 and 17, in joint recitals with Mr. Schofield and Willem Durieux, respectively. She was engaged with the St. Cecilia Choral Society for her second performance this season in Ridgewood on May 2. In Belfast, Ireland, where Miss Dilling was the first American harpist to play, last October, arrangements are being made for her to return next season. Engagements in America will occupy her until June, and then she sails for London and Paris for a short season.

Myra Mortimer Goes to Italy

Myra Mortimer, American singer, who has been in Paris for two months coaching with Willem van Giesen, went to Sorrento, Italy, on May 1 to rest and prepare programs for her next season, which opens Oct. 7 in Copenhagen and includes Oslo, Bergen and other cities in Scandinavia. Then follows a full schedule on the continent, culminating in a third London recital before sailing for America, Oct. 26. Her opening date here is set for Carnegie Hall, New York, on Nov. 7.

Stracciari Sings "A Masked Ball"

Riccardo Stracciari was the principal star in a performance of Verdi's "A Masked Ball" given in the Mecca Auditorium, New York, on the evening of May 11, by an organization called the Consolidated Grand Opera Company. Clara Jacobo appeared as *Amelia*, Rhea Toniolo as *Ulrica*, Mr. Stracciari as *Renato*, and Graziano Lauro as *Riccardo*. The lesser rôles were sung by Anna Lodato and Messrs. Sandrini, Dalle Molle and Frascini. Alberto Baccolini conducted.

Claude Warford Sails for Europe

Claude Warford, vocal instructor, and Willard Sektberg, conductor and coach, sailed for Europe on May 14. Prior to the opening of the Claude Warford Studios in Paris for the summer session, Messrs. Warford and Sektberg will spend part of their vacation traveling and resting along the Riviera. The Paris course will cover a period of three months this season, instead of two as heretofore. In addition to students already in Paris, more than twenty will sail in June to join the classes.

Chicago and Buffalo to Have Bach Festivals

The Bach festival idea is spreading around the country, according to Richard Copley, who has just closed contracts for Harold Samuel to give three piano programs in Chicago and two in Buffalo. Another series will be given in New York during the coming season. Mr. Samuel will open his concert season next October with appearances at Sweet Briar and Randolph Macon colleges in Virginia.

Van der Veer Booked with Koussevitzky

On March 29, Nevada Van der Veer, who had just made her opera debut as *Ortrud* in "Lohengrin" with the Philadelphia Civic Opera Association under Alexander Smallens, sang in Beethoven's Ninth Symphony with the Boston Symphony in that city under Serge Koussevitzky. Four performances of the work with leading orchestras were already to the credit of the contralto this season.

Amato Pupil Sings at Chicago Biennial

Among the artists who have recently been studying with Pasquale Amato is Robert Steel, baritone, who sang the rôle of *Ford* in "Falstaff" at a performance in honor of the delegates to the National Federation of Music Clubs at the biennial convention in Chicago in April. Mr. Steel has been engaged to sing in Seattle, Wash., in the opera in time this month.



ABOVE are seen, with their mentor, six students of Lazar S. Samoiloff, who have graduated from his teacher's course and have received their diplomas during the season 1926-27. They are Genevieve Shankland, Portland, Ore.; Rose Ough, Oakland, Cal.; Marion Coe, Bend, Ore.; Elise Cramer, Portland, Ore.; Martha Williams, New York, and Adele Keshelak, Brooklyn. Mr. Samoiloff's teaching course consisted of lectures in voice culture, theoretical and practical teaching. The students taking this course were permitted to attend and audit lessons given by Mr. Samoiloff during the season.

Henry O. Osgood Buried

Funeral services for Henry O. Osgood, associate editor of the *Musical Courier*, were held on the morning of May 11, at the Boyertown Funeral Chapel, New York. The Lutheran service was read by Dr. Theodore Hartwig of the Church of the Atonement. Burial was in Kensico Cemetery. The honorary pallbearers included William J. Henderson, Leonard Lieblich, William J. Guard and Gilbert Gabriel.

Elsa Alsen Booked for Hollywood Bowl

Concert Management Annie Friedberg reports that Elsa Alsen, Wagnerian dramatic soprano, who had success not only in Wagnerian parts but also in "Der Rosenkavalier" and in "Tiefeland" with the Chicago Opera this winter, has been booked to appear at the Hollywood Bowl, for an orchestral event on Aug. 19. This will precede her season with the San Francisco and Los Angeles opera companies.

Grace Divine Engaged for August at Chautauqua

Grace Divine, mezzo-soprano, has been engaged for the month of August at Chautauqua, N. Y., under Albert Stoessel. She has been booked for the Worcester Festival on Oct. 5 and 6. Miss Divine was engaged to sing *La Cieca* with Pasquale Amato and Frances Peralta at the Philadelphia Academy of Music on May 14.

Paul Althouse to Sing in Camden

Following his appearance at the Evanston, Ill., Festival on May 23, Paul Althouse, tenor, will appear in joint recital with Mary Craig, soprano, in Camden, N. J. Mr. Althouse's activities earlier in the month included a joint program with Arthur Middleton, baritone, in Hartford, Conn., on May 13.

Rogers Pupils Sing in Mount Vernon "Faust"

Charles Kullman and Walter Preston, pupils of Francis Rogers, were engaged for the tenor and bass parts, respectively, in the concert performance of "Faust," given by the Westchester Community Chorus under J. Fowlston in Mount Vernon, on May 19.

Stassévitch Appears as Pianist in Boston

Paul Stassévitch, whose skill as violinist is equalled by that as pianist, was heard with the Richard Burgin String Quartet in Boston on April 12, playing with that organization the Piano Quintet of Fauré for the Boston Chamber Music Society.

MANUSCRIPTS DONATED

Edwin Franko Goldman Given Scores
Owned by Patrick Gilmore

A number of unusual manuscripts especially arranged for band have been presented to Edwin Franko Goldman for addition to his music library. These were formerly the property of Patrick Sarsfield Gilmore, noted bandmaster, and many of them have never been performed. The donor asked that his name be not made public.

Programs for the seventy concerts by the Goldman Band, which will be given on the Mall and at New York University starting Monday, June 6, will be varied and interesting. Besides devoting certain evenings to the music of Beethoven, Wagner, Tchaikovsky, Schubert, Bach and other composers, a number of special festival concerts have been arranged at which the music of various nationalities will be played. Special evenings will be devoted to French, Italian, Russian, German, Irish, English and American music. The French program, as usual, will be given on Bastille Day, and several French organizations have declared intentions of being present. Societies representing other nationalities have also signified co-operation by attendance on the evenings devoted to music of their home-lands. On July 4, music by American composers will be played.

PASSED AWAY

Dr. Leopold Schmidt

News was received in New York last week of the death in Berlin on May 1, of Dr. Leopold Schmidt, for thirty years music critic on the *Berliner Tageblatt*. Dr. Schmidt was born in Berlin on Aug. 2, 1860, and after extensive travels, matriculated at the Royal School of Music in 1880, and at the same time at the University as a student of philosophy. In 1887, he was kapellmeister at Heidelberg and the following year at the Wilhelmstädtsches Theater in Berlin. In 1891, he was in Zurich and 1895, in Halle. In 1897, he became critic of the *Tageblatt*. From 1900 to 1912, he was professor of history of music at the Stern Conservatory, and from 1912, at the Klindworth-Scharwenka Conservatory. He published numerous works on musical subjects, a few of the best known being "History of Fairy Opera," "History of Music in the Nineteenth Century," "Mozart," "Beethoven." He was also the author of numerous guides to musical works, such as the Bach B Minor Mass, Strauss' "Salome" and "Ariadne auf Naxos." In 1913, he brought out an operetta, "The Return of Odysseus," the music of which was a pasticcio from unknown works of Offenbach. This was followed in 1917, by "The Happy Island" and later by several other works of the kind. He also published a number of songs and violin works.

Samuel Waldman

Samuel Waldman, for eleven years a member of the business staff of *MUSICAL AMERICA*, died at his home in New York on May 4, after a few days' illness of quinsy. Mr. Waldman was born in New York, Aug. 6, 1897, and was educated in the Public Schools. He entered the employ of *MUSICAL AMERICA* in 1916. During the war he served in the United States Army at Camp Eustis, Va., and was under sailing orders for France when the Armistice was signed. Mr. Waldman was to have been married this Christmas.

Henry W. Weber

WASHINGTON, May 14.—Henry W. Weber, for many years identified with National Capital musical activities, died here suddenly on May 9 in his fifty-ninth year. Mr. Weber was the founder of the Rebew Orchestra, one of Washington's best known musical organizations, and had been its leader for over twenty-eight years. A. T. MARKS.

Marta Basiola

CREMONA, ITALY, May 7.—Marta Basiola, mother of Mario Basiola, baritone of the Metropolitan Opera Company, died at her home near here recently in her seventy-third year.

History of Colorado Is Idealized in Brilliant Pageant



Insert Photos by De Luk Studios

COMBINING MUSIC WITH MIMETIC ART IN DENVER

Participants in "The Pageant of Colorado," as Given with a Score by Charles Wakefield Cadman During National Music Week in the Western Center. Insets: Marcella Henry as "Red Flame," (Left) and J. Allen Grubb as "Red Runner"

DENVER, May 14.—"The Pageant of Colorado," an idealized presentation of historical episodes of the State, formed Denver's outstanding contribution to the events of National Music Week. The music was composed by Charles Wakefield Cadman to the epic by Lillian White Spencer, a Denver writer. A cast of 1500 was required for the performances, which took place nightly during the week at the Auditorium.

The pageant was divided into three epochs—"The Coming of the Runner," representing the triumph of the Red Indian over the brown cliff dwellers; "The Coming of the Horse," depicting Colorado's quest for the Seven Cities of Cibola, and "The Coming of the Wheel," showing the settling of the West by white pioneers. The Prologue recounted the creation of the world, and the Epilogue gave a vision of the future.

Mr. Cadman's music, orchestrated by Dr. E. J. Stringham of Denver, showed exceptional dramatic power and beauty, especially in the Indian scenes in each epoch. The mystic sun-hymn of the long-dead Mesa Verde cliff dwellers, the love song between *Chief Ouray* and *Chipeta* in the third epoch, the rollicking prospectors' chorus, "Pike's Peak or Bust," and the impressive Finale, "Hymn to Colorado," were but a few of the vocal numbers that will be long remembered.

The purely instrumental music, written for the "Ballet of Golds" in the Epilogue, was not, unfortunately, in Mr. Cadman's best style. There were moments of great originality with naïve and appealing melodic and harmonic structure, but these were followed by more or less commonplace ideas. Two clever numbers that escaped this irregularity were the "Dance of the Cattle Golds,"

wherein rhythm and melody were of a consistently high order, and the music of the *Snow Demon*, which inspired sheer terror by its use of piercing dissonances.

Horace E. Tureman, musical director, is to be congratulated upon his successful handling of the immense and entirely

amateur cast. Choral work was done with beautiful precision and convincing force. That Denver was well pleased with the pageant can best be judged by the fact that an audience considerably over 3000 crowded into the Auditorium at each of the seven performances.

The other events of Music Week included daily artist recitals, choral and orchestral contests for out-of-town high schools, individual student programs, and special musical activities in club, church and industrial circles.

BURRILL PHILLIPS.

Wisconsin Children Compete in Extensive Tests

Contestants from Schools in Suburban Towns Surrounding Milwaukee Prove Mettle in Classes Covering Diverse Lines of Endeavor

MILWAUKEE, May 14.—One of the most detailed and extensive contests in music for children ever held in the State is being conducted among the schools of the suburban towns surrounding Milwaukee, with several hundred contestants. Music supervisors of these cities believe heartily in the contest idea, although the State-wide music contest idea was abandoned at the suggestion of high school principals. The State contest idea is retained only as to bands.

One entire day of contests was designed for vocal music alone, for these cities, including Shorewood, Cudahy, North Milwaukee, Waukesha and Wauwatosa. In this competition Cudahy High School took first place with 21 points against 18 points for Waukesha, which won second place.

The Cudahy Boys' Glee Club came first for its singing of the contest number, "Vagabond Lover" by Jerry Harrison, and gave as its own special number "Stars of the Summer Night" by Woodbury. Dorothy Miller of Cudahy took first place in the alto solo contest,

singing Huerter's "Pirate Dreams." The mixed choruses from all the schools sang Carpenter's "The Home Road." In this contest Wauwatosa took its only first prize; Cudahy came second.

Waukesha took first with its glee club, singing the contest number "Spring" by Bontelle, and "Nobody Knows the Trouble I've Seen." Angelyn Huenick won first prize in the soprano solo contest with "Wake Up" by Phillips.

Edgar Gordon of the music department of the University, gave the decisions in each case, warning the clubs and soloists of their faults.

West Allis took only one first prize, with Julian Turano, in the boys' solo division, singing "On the Road to Mandalay."

A second contest of these same schools in instrumental music gave West Allis first place, Wauwatosa second, Shorewood third, Cudahy fourth, Waukesha fifth, and North Milwaukee sixth.

In orchestra work the schools ranked West Allis, Wauwatosa and Cudahy. To encourage fine individual work, contests had been arranged in violin, viola, cello, piano, French horn, flute, bassoon and oboe, together with orchestra duets, trios, quartets and sextets.

Prizes in the form of pins and cups for groups were as follows:

Violin solo: first, Marjorie Barnes, Wauwatosa; second, Jeanne Morris, Shorewood; third, Matt Beldan, West Allis. Viola solo: first Margaret Gile,

Shorewood. 'Cello solo: first, Iver McBeth, Shorewood; second, Loring Harvey, West Allis; third, Gertrude Schrubbe, Wauwatosa. Piano solo: first, George Hall, Wauwatosa; second, Elfreda Sauerwald, West Allis; third, Lola Rochman, North Milwaukee. Instrumental duet: first, Wauwatosa; second, West Allis; third, Waukesha. Instrumental trio: first, Shorewood; second, West Allis; third, Wauwatosa. Instrumental quartet: first, West Allis; second, Wauwatosa; third, Shorewood. Instrumental sextet: first, Wauwatosa; second, West Allis.

Judges in this contest were B. F. Stuber, of Northwestern University; Herman Zeitz, Marquette University Conservatory, and Theodore Winkler of Sheboygan.

C. O. SKINROOD.

Wanted!—By Ethel Leginska— Scores by Women

BOSTON, May 14.—Ethel Leginska, conductor of the Boston Philharmonic Orchestra and also associated with the Woman's Symphony Orchestra of Chicago, has announced she will be glad to look over any new scores with a view to performing them. She is especially eager, she asserts, to find meritorious music by women. Persons having scores to submit should address them to Miss Leginska, in care of the Woman's Symphony, 1325 North Racine Avenue, Chicago.